

The ART NEWS

An International Pictorial Newspaper of Art

Vol. XXV—No. 15—WEEKLY

NEW YORK, JANUARY 15, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Coats Collection Now Shown in London Gallery

Famous Paintings Exhibited to
Public for the First Time.
Vermeer Is Given to National
Gallery, Edinburgh

By R. R. TATLOCK

(Special to THE ART NEWS from London.)

Exhibitions are organized for many widely differing reasons. In many cases, and this applies to present day London, they exist simply in order to afford a certain amount of publicity to the owner of the premises in which the exhibition is held, or else to do as much for the artist or for some group of collectors who might otherwise find themselves possessed of pictures or other works of art showing a tendency to drop in value as time passes. Only a very small percentage of exhibitions are the result of genuine curiosity on the part of the informed public about what precisely a certain artist or school or collection is like.

But the moment, so far as London is concerned, is inappropriate for those inclined to grumble at the poverty and stupidity of so many collections to which all London is pressingly invited to visit. When these works appear there will be at least two exhibitions of the first importance on view in London. They are the great Flemish exhibition at Burlington House and the exhibition of the very remarkable Scottish collection formed by the late Mr. W. A. Coats at the gallery of the Royal Society of British Artists, Suffolk St., Pall Mall, London. Mr. Coats was a man of great wealth, he had good taste, was an energetic collector and had the good sense to see to it that he was thoroughly well advised. He had moreover a singular width of outlook wherever art was concerned; consequently it never so much as occurred to him to confine himself to the works associated with any particular school. At the time of his death, his collection contained very notable pictures belonging to the French, Dutch, British and other schools. It is these, practically in their entirety, that are now about to be shown. I propose here to consider some of the exhibits, after mentally dividing them (as the organizers will no doubt actually divide them) into national schools.

The French pictures include many works that represent the modern movement in France just before the great fathers, of what we have called post-Impressionism, appeared before the general public. They were regarded everywhere as representing the last word in art until Paris became converted to Cézanne, Renoir, Gauguin and Van Gogh. Subsequently there set in a fashion to cry up the post-Impressionists at the expense of the others or else (according to the camp to which you belonged) to cry down the post-Impressionists by indiscriminate applause in favor of the latter. It is easy for us now to see that while there were fundamental differences between the art which was practised by the post-Impressionists and that which typified the painters of so many of the French pictures in the Coats collection, the two forms of expression overlapped in many places. The great difference between the late Corot, Boudin, Daubigny, DeCamps, Diaz, etc., and the Cézanne group was that the former were distinctly inclined to abandon the expression through pure form in favor of expression through what was really a scientific study of nature, while the post-Impressionists felt it absolutely necessary if the old tradition of great painting were to be revived, that, for the moment at any rate, design and color harmonies should cease to be a mere means to an end and should become an

(Continued on page 5)



"CHRIST WITH MARTHA AND MARY"

By JAN VERMEER

From the collection of the late W. A. Coats. Recently presented to the
National Gallery, Edinburgh

HUGH BLACK RUGS TO BE AUCTIONED

Advance notice has just come from the Anderson Galleries of the sale on January 27, 28 and 29, of the collection of two hundred rare old rugs collected by Dr. Hugh Black of Montclair, N. J., and recently exhibited at the Montclair Art Museum. From the announcement of the sale, written by Professor R. M. Rieftahl of New York University, we quote in part:

"Western people of America and Europe think that the Near East hides an unlimited supply of antique Oriental rugs. The casual traveler, hunter, or sportsman, reports in glowing colors concerning priceless rugs he has seen in old mosques. There are indeed considerable numbers of rugs in the mosques, but they are not priceless. For the majority are of the type that would be qualified in the trade as 'semi-antique.' They are generally in rather shocking condition. They are quite nice, but they are not priceless. Furthermore, they are not for sale. . . .

"There are, secondly, the rugs in the bazaars. They, too, are either modern or of the semi-antique type. If an ancient rug shows up, you can be sure that it is in hopeless condition. When a really fine old piece comes into the market, it is almost immediately bought up by a local dealer, who in his turn sells it to one of the big dealers in Constantinople. There are no surprises for the casual traveler.

"Americans do not realize these facts. They do not realize what a rarity even

List of Artists in American Show Is Announced

The Associated Dealers in American Paintings held an important meeting at the University Club on January 13th, as the guests of F. Newlin Price. The purpose of the meeting was the final selection of those painters and sculptors whose work will be shown in the exhibition to be held under the auspices of the Association at the Anderson Galleries, February 8th to 26th.

The list, exclusive of those whose drawings and watercolors only will be shown, as announced by the Associated Dealers, follows:

Paintings

Inness, Fuller, Redfield, Friesche, Henri, Chase, Davis, Davies, Hassam, Murphy, La Farge, Dewing, Blum, Daingerfield, Beaux, Betts, Tarbell, Spencer, Sloan, Ryder, A. P.

Lawson, Weir, Verbeek, Walker, Carlisen, Lathrop, Benson, Blakelock, Duveneck, Bellows, Newman, Crane, Higgins, Eugene, Costigan, Brackman (?), Robison, Theo., Du Bois, Luks, Glackens.

Myers, Halpert, Beal, G., Tack, Pernegast, Schnackenberg, Wiles, Bunce, Brush, Eakins, Gaspard, Noble, Fromkes, Wyant, Martin, Dessar, Ritschel, Bohm, Anderson, K., Garber, Skow, Sig.

Johansen, Tryon, Sargent, Thayer, Metcalf, Twachtman, Melchers, Dewing, Dearth, Mazzanovich, Chapman, C. S., Whistler, Hawthorne, Lie, Speicher,

(Continued on page 2)

QUINN ART IN FIVE SESSION SALE

The remaining paintings, drawings and sculpture from the collection of the late John Quinn are to be sold by order of the executors at the American Art Association in five sessions beginning February 9. The general impression that the greater part of this art collection has already been sold may be refuted by the fact that there are 811 numbers listed in the present catalog. With so large a number and with only the catalog as a guide, it is obviously impossible to give a detailed description of the collection. Two things, however, are evident. First, that the greater part of the better known French paintings are not included and second, that the modern American art is the largest group ever offered at auction here.

In addition to the paintings, his entire collection of sculpture, French, American and African, together with numerous ancient Greek, Chinese and Egyptian pieces are to be sold.

Of the French paintings, the most interesting are probably the group of drawings, watercolors and oils by Andre Derain. The best known of these is No. 517, the Jouer de Courtemuse, a large canvas which was included in the exhibition at The Art Center. Both Jules Pascin and Puvis de Chavanne are represented by long lists, Pascin with twenty-three drawings and paintings, and Puvis with seventeen, of which the most important is No. 366, The Beheading of John the Baptist. This canvas, 4 feet x 5 feet, has been called the most important easel picture by this artist in America, and includes as Herodias

(Continued on page 2)

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Grassi Collection Is Rated Among Italy's Finest

Italian Furniture to be Sold at
American Art Called Splendid
Example of the Renaissance
by Bode

Dr. Wilhelm Bode, writing a letter of introduction to the Professor Luigi Grassi collection of Italian art, to be sold at the American Art Association on January 20, 21 and 22, pays remarkable tribute to the quality of the specimens it contains. We quote the second paragraph of the letter:

"Twenty-five years ago, when I first wrote my book on Italian Furniture of the Renaissance, you and Elia Volpi and Stefano Bardini helped me very much by lending me photographs of some of the objects in your collections, and by telling me something of their provenance. Bardini's collection has long since been sold, and recently the Davanzati Palace with all its contents has also been sold. Your collection still remained as a splendid representative example of Italian Renaissance furniture, a group virtually intact, with the exception of the few pieces now belonging to Mr. Joseph Widener."

Dr. Bode further points out that Professor Grassi was fortunate in acquiring most of his pieces directly from the families for whom they were made, and that all the pieces are authentic with no reconstructions and with a preservation of the original patine. Turning to a detailed consideration of various groups in the collection, Dr. Bode makes interesting commentary upon the development of various types of furniture in Italy during a period ranging from the early Renaissance to the Baroque.

The collection includes chests of the simple and dignified type used in the palaces of the most noble Florentine families, represented by a rare Florentine piece and two credenzas, both the latter from the Strozzi Palace and dating within fifty years of each other. The rich pre-Baroque style which developed contemporaneously under the influence of Michelangelo is illustrated by a hat rack (536), a rare example of this particular type.

Turning to examples of that richer ornamentation which developed in conjunction with the Renaissance style, Dr. Bode points out No. 520, a superb credenza from the Palmieri Palace, and No. 348, whose ornamentation of large masks characterizes it as in the Umbrian Siene, rather than the Florentine taste. The gay character of early Baroque, Dr. Bode shows, is revealed in the top of the Marquise Niccolini cabinet (No. 544), although it is built in the more simple lines of the late Renaissance. The small Florentine credenza (525) again shows the transition to Baroque.

The tables, Dr. Bode characterizes as among the rarest examples of Renaissance furniture, and in the collection are representatives of almost all the finest types. The Guicciardini Palace table is an example of the restrained simplicity of decoration characteristic of the early Renaissance. The larger table, No. 557, architecturally akin to it, though more richly ornamented, impresses him as a masterpiece of Sienese art, circa 1550, while No. 538, with powerful lion-paw feet, and the Rangoni table, reveal the style of the Bolognese Renaissance, circa 1600. The cassone No. 554 from the Baldeschi Palace in Perugia is a masterpiece of about the middle of the XVIth century. A cassone from a noble Perugian family (No. 543), with picturesque and massive carving, is an example of the excellent school of cabinetmakers developed at this time in Perugia as a

THOMAS AGNEW & SONS

PICTURES and DRAWINGS by the OLD MASTERS and ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.
MANCHESTER: 14 EXCHANGE STREET
NEW YORK: 125 EAST 57TH STREET

THE FINE ART SOCIETY

Established 1876

Fine Etchings by
BONE, CAMERON, McBEY
GRIGGS, BRISCOE
STRANG, WHISTLER
ZORN, BRANGWYN

Catalogues on Application
PAINTINGS AND WATER-
COLOURS
by LEADING ARTISTS
148, New Bond Street, London, W. 1.

ARTHUR GREATOREX, Ltd.

14, GRAFTON ST. BOND ST.
LONDON, 1

Sole Publishers of the Etchings of
Winifred Austen, R.E. Mortimer Menpes
Charles W. Cain Leonard J. Smith
and others

THE ABBEY GALLERY

(Close to Westminster Abbey)
2, Victoria Street, London, S. W. 1

Etchings and Watercolours
Proprietors: W. R. Delighton & Sons, Ltd.
4 Grand Hotel Bldgs., Charing Cross, and
35 Cranbourn St., Leicester Sq., London.
Established 1872

WALLIS & SON

Pictures by British
and Foreign Artists

THE FRENCH GALLERY
120 Pall Mall London, S. W. 1

VICARS BROTHERS

Paintings, Drawings
and Engravings

12, OLD BOND ST., LONDON, W. 1

P. & D. COLNAGHI & Co.

(ESTABLISHED 1760)



By Appointment

Paintings, Drawings, En-
gravings, Etchings, Litho-
graphs, Woodcuts, by the
Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond St.
LONDON, W. 1

Cable Address, Colnaghi, London

BASIL DIGHTON

Leonard Partridge

23 East 64th Street

New York

3, SAVILE ROW,

LONDON, W. 1.

ARTHUR A. BAILEY

Publisher of
Original Etchings, Aquatints, etc.
Works by Detmold, Cain, Roland Green,
Mathews, Litten, Evans, etc.
Modern Masters always in stock

SLOANE GALLERY
188, Brompton Road London, S. W. 3

OLD MASTERS THE VER MEER GALLERY

ANTHONY F. REYRE

22 OLD BOND ST., LONDON, W. 1.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch Paintings

Exceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by
the Chief Masters in the above Schools can be afforded
to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY; LONDON, W. 1.

GRASSI COLLECTION TO BE SOLD

(Continued from page 1)
result of the long stay of Florentine
craftsmen of the Tassi and Majani
families.

Among the Ligurian and French furniture, of which there are a number of very choice pieces, Dr. Bode points out No. 556, a marvelous example of XVIth century workmanship coming from the Manzi family in Lucca; No. 550, a large cupboard with richly sculptured panels portraying the story of Suzanne and the Elders, and No. 341, a cabinet in two parts. There are also in this group four armchairs in their original condition (Nos. 527, 528, 529, 530).

The chairs are characterized as being among the rarest and finest it is possible to obtain in the artistic world to-day. Dr. Bode mentions especially the series of Dantesque chairs, the bronze and iron faldistorium (No. 339), the Savonarola chairs, the leather armchairs still preserving their upholstery intact, the velvet and brocade covered armchairs and the very fine carved sgabelli, such as Nos. 335, 310, 311 and 312. The interesting Venetian chairs (Nos. 540, 541), transformable into prie-Dieu by lifting their seats, he considers as almost unique of their kind. The XVIIIth century lacquered and gilded armchairs are remarkable for the wonderful preservation of the lacquer and for the beauty of their design. The reading stands (Nos. 501, 509, 331) are characterized as remarkable specimens, as well as the writing table, No. 518.

In the group of sculpture, which closes the sale, Dr. Bode comments upon a few of the most notable specimens. Among the XIVth century marbles from the castle of Vincigliata, he notes that No. 573, the figure of a saint with her gaze turned upward and carrying a stone, is unquestionably a statue designed to adorn the façade of the Duomo in Florence. In the terra cotta busts and groups, Dr. Bode places No. 571—a young woman with her hair falling loose over her shoulders—as a splendid example of late XVth century work, and No. 560, a young man wearing a coif, as probably of the Bolognese school of Francia. No. 565, a bust of a man with curling hair and beard, he considers may in all probability be attributed to Francesco da Sangallo. The statuette of the Madonna (No. 563), a semi-life size figure, he characterizes as a real masterpiece, an early work of Giovanni della Robbia.

In conclusion, in commenting upon the reliefs in stucco, Dr. Bode says:

"Particularly noteworthy is the Madonna (No. 572), the marble of which, by Alberto Alberti, adorns the Giotto campanile in Florence. There is a replica of this group in the Berlin Museum, and the present specimen may be considered one of the earliest stuccos existing. Most exquisite also is the *tondo* by Benedetto da Maiano (No. 577) of perfect coloring, and just as lovely is the relief of the Madonna and Child (No. 576) with its original tabernacolo, by Luca della Robbia, of the period when he was influenced by Donatello." In addition to the important groups commented upon above by Dr. Bode, there is a fine series of Italian bronzes and metal work, a group of XVIth century Rhodian pottery, Italian XVI-XVIIIth century textiles; XV-XVIIth century armor from Count Cittadella's Armory near Padua; early tableware in steel and silver, and Italian, French and Spanish XVI-XVIIIth century jewelry in a charming group.

DEALERS TO SHOW AMERICAN ART

(Continued from page 1)
Sterne, Hunt, W. M., Davey, O'Keefe,
McFee, Preston, Dickinson, Savage,
Cassatt, Kent.

Sculpture

Lachaise, Solon Borglum, Remington, Bitters, Gutzon Borglum, E. W. Burroughs, Olin Warner, Bela Pratt, Rumsey, Shrady, Saint Gaudens, Bartlett, Korbel, McCartan, Frishmuth, Adams, Aiken, Akeley, Beach. Calder, Corbett, Crenier, Derujinsky, Eberle, French, Diederich, Fuchs, Graffey, Gregory, Hoffman, Hyatt, Jenne-wein, Konti, Laesle, Longman, Maldarelli, Shonnard, MacNeil, MacMonnies, Nadleman, Niehaus, Putnam, Quinn, Roth, Scudder, Vonnah, Mahonri Young, Whitney, Lenz, Parsons.

QUINN ART IN COMING SALE

(Continued from page 1)
a portrait of the Princess Cantacuzene, later the wife of the painter. Matisse and Gauguin each have one painting and there is a small Matisse bronze. The Gauguin is unusually interesting as it is a decorated wood ceiling about 9 x 12 feet, which he painted for an inn in Pont-Aven. Degas, Laurencin, Monticelli, Lucien Pissarro, Odilon Redon, Seurat and Signac are represented by one or two examples each. There are three Vlaminck canvases, two of them still lives and one a harbor scene in Marseilles. One of the interesting things from an academic point of view will be the behavior at auction of Gleizes, Metzinger, Severini and MacDonald Wright. Each of these men is well represented.

The English and Irish have settled their difficulties and are about equally well represented. The John family, brother and sister, have together the longest list, Augustus with thirteen, Gwen with twenty-three. Both watercolors and oils are included. There are numerous examples also of work by Nathaniel Hone, Charles Shannon, Charles Conder, J. D. Innes, Wyndham Lewis, George Russell, Jack Yeats and John Butler Yeats.

As everyone knows, Quinn did not confine his attention to British and French artists, but carried his two-fisted buying into many American studios. He was not the man to buy one picture for a definite place on the wall. Having neither wall, floor nor almost breathing space left, the addition of a few dozen canvases more or less disturbed him not at all. From such open handed purchases result the fifty-five Walt Kuhns which are included in this sale. Although Kuhn's is by far the longest list, there are large collections of several other American painters. There are, for example, five Davies, six Harts, three Hartleys, thirteen Lawsons, three Marins, eleven Maurice and three Charles Prendergasts, nine Sheelers, and four Webers. The paintings by Maurice Prendergast constitute what is probably the most important single group among the Americans. Several of the oils are particularly fine; two of them are very large panels each about 7 x 10 feet which were exhibited at the Panama-Pacific Exposition in San Francisco in 1916.

The most important group of sculpture, apart from the negro figures is that by Jacob Epstein. There are several portraits in both bronze and marble, a number of small bronzes and the famous "Venus." Next in interest will be the numerous works by Raymond Duchamp-Villon, a sculptor who had just begun to win recognition before his death during the late war. It is probable that Quinn had the largest single collection of his works ever gathered.

OLD MASTERS AT CORONA MUNDI

Rare examples of Old Masters, not previously exhibited, will be shown at the Corona Mundi, International Art Center, 310 Riverside Drive, New York City, beginning January 9th, when an Exhibition of Old Masters of the Dutch, Italian, Flemish and French Schools will be shown. The collection, which has been gathered from all parts of the world, includes famous pieces belonging previously to such renowned collections as the Stroganoff, Prince Justinian, Dollfus, Gremaldi, and similar historical collections.

Among the paintings to be shown will be one of a rare "Marriage Night" by Jan Steen, whose works in this country are extremely few. An unusual interest centers in the painting by Rembrandt, "Portrait of his Sister," as well as the painting by his pupil Gerard Dou, indicating the influence of teacher over pupil.

Breughel the Elder will be represented by one of his most characteristic works "Fox Attacking a Shepherd" replete with the human interest and naive characterization which abound in the work of this most gifted member of a family of geniuses. Veronese's "Portrait of a Woman" is also of unusual interest and has never been shown here before. Other works to be seen include "Christ in the Garden" by Joachim Patinir, "Adoration of the Magi," by Gerard David, "Saint Catherine" by Perugino, "Interior of Cathedral" by Peter Neefs, "Descent from the Cross" by Roger Van Der Weyden, "Adoration of the Magi" by Hieronimo Bosch, "Portrait" by F. Clouet.

The Exhibition will be open for six weeks and is free to the public.

REMBRANDT FIRST SHOWN TODAY

With the opening of the "El Greco to Matisse" exhibition at the Reinhardt Galleries today the first public showing of Rembrandt's most recently discovered painting will be made. The picture is important not simply as a discovery, for, interesting as it always is to find additional examples these are most often minor works. The Reinhardt Rembrandt is, on the other hand, an unquestioned masterpiece, one of the finest of his works in America.

This great canvas, included in the exhibition, will certainly be the point of greatest interest but it will be closely rivaled. As THE ART NEWS goes to press only about half of the paintings have arrived at the galleries but these, with the other famous pictures which are to be included, represent a collection of inestimable value and quality. The development, or perhaps better the changing manner, in art during the past four centuries is traced by representative examples of each great period. A review of the collection together with several illustrations will appear in the next issue.

CONFERENCE FOR ARCHITECTS HERE

Mr. Edwin H. Blashfield, dean of mural painters in America, will read a paper entitled "The Men of 'Ninety-Two," during a series of conferences to be held under the auspices of the Architectural League of New York at the Architectural and Allied Arts Exposition, opening at the Grand Central Palace on February 21. Mr. Blashfield's topic refers to the artists who were invited to prepare the mural decorations from the Chicago Exposition in 1893, which marked the beginning of a nationwide interest in painting, sculpture and architecture. His paper will cover the period from 1892 down to the commencement of the Great War, while Mr. Arthur Covey, president of The Mural Painters, a national society, will follow with a discussion of what has occurred since 1914 and what the prospects are for the future. The Architectural League, through its president, Mr. Alexander B. Trowbridge, has extended an invitation to architects, painters and sculptors who come to New York to visit the Exposition, to attend the conferences. The public, also, is cordially invited.

There will be seven conferences in all; four held in the afternoons of the first week of the exposition, and three in the mornings of the second week. Mr. James Earle Fraser, noted sculptor and president of the National Sculptors' Society, has arranged to have Mr. Homer St. Gaudens give a lantern slide address on the life and work of his famous father, Augustus St. Gaudens. Among other subjects to be discussed will be the use of color in architecture during the early Grecian period and at the present time, the use of sculpture in city and park decorations, the value of the skyscraper in modern business, and architecture as a problem in form and color.

Among other speakers will be Messrs. Leon V. Solon, Milton Medary, Raymond M. Hood, H. Van Buren Magonigle, James Monroe Hewlett, Herbert Adams, Huger Elliott, Lee Lawrie, A. F. Brinckerhoff, Harvey Wiley Corbett, Stephen F. Voorhees and Henry H. Curran.

L. BERNHEIMER

Antique Galleries

TAPESTRIES
EMBROIDERIES
ART FURNITURE
RARE OLD RUGS

3 Lenbachplatz
Munich

Established 1846

M. KNOEDLER & CO.

14 East 57th Street, New York

EXHIBITION OF
Early German and Italian
Engravings and Wood Cuts

January 11th-29th

French Art in the last fifty years

January 17th-29th

15 Old Bond Street
LONDON17 Place Vendome
PARISALLIED ARTISTS'
SHOW NEXT WEEK

The fourteenth annual exhibition of the Allied Artists of America will open at the Fine Arts Building, 215 West 57th Street, on Saturday, January 22, and will extend through February 13, it was announced recently. The jury of selection will meet January 18 to pass on paintings for the exhibition, which promises to be larger than any yet held by the Allied Artists.

The personnel of the selection jury has just been announced and includes G. Glenn Newell, chairman; Sigurd Skou, Robert H. Nisbet, Franklin De Havern, Paul King, H. L. Hildebrandt, Abbott Graves, Ernest Albert, Wayman Adams, Arthur Powell, Ernest Ipsen, George Elmer Brown, Ulric H. Ellerhusen, Julio Kilenyi and George J. Lober.

According to the rules of the exhibition, each member of the Allied Artists may send, without restriction, one small canvas not exceeding the measurements of twenty-five by thirty inches. Anything larger than that must pass the approval of the jury.

LETTERS FOR
MRS. PENNELL

Any one possessing letters written by the late Joseph Pennell, is requested to send them to Mrs. Pennell, in care of Little, Brown & Company, 34 Beacon Street, Boston, Mass. Mrs. Pennell is anxious to see all such letters in connection with the writing of the artist's "Life and Letters," upon which she is now engaged. She will greatly appreciate any help that is given her in the matter, and letters will of course be returned to their owners as soon as she has examined them.

BALLINGER TEACHES
AT GRAND CENTRAL

H. R. Ballinger, magazine illustrator, has been added to the faculty of the Grand Central School of Art, to teach in the department of illustration. Mr. Ballinger is best known for his paintings and wash drawings. He studied at the California School of Art in San Francisco, the School of Art in Boston, the Art Students' League in New York and under Harvey Dunn. His work has appeared in the leading magazines of this country for the past ten years.

Pruett Carter and George Wright are the other instructors in the School of Illustration of the Grand Central School.

STUDENT TO EXHIBIT
WITH SCULPTORS

Concetta Scaravaglione, twice a winner of the Walt Whitman Scholarship at the Master Institute of United Arts, during 1925 and 1926, when she worked under Robert Laurent, is to have the distinction of exhibiting with such masters as Mestrovic, Laurent and others at the Exhibition of Sculptors recently opened in one of New York's galleries.

In line with this occurrence, it is interesting that during Mestrovic's visit to America, the Serbian sculptor, one of the close friends of the Master Institute of United Arts and an honorary advisor of the Roerich Museum, visited the classes and in the sculpture group he pointed out the work of Miss Scaravaglione among several others as possessing unusual talent. "This is my ideal of a school," said Mr. Mestrovic on seeing the students' work, "A school which unites the arts and imparts the real elements of great creative ideals."

In addition to winning the Scholarships for study at the school, Miss Scaravaglione's work won the most coveted honor each year of the students at the Master Institute of United Arts—that of having their work purchased for the permanent collections of the Institute.

RESTORATIONS OF
ORVIETO FRESCOES

FLORENCE.—At the initiative of the General Direction of Antiquities and Fine Arts and under the care of the Superintendence of Umbrian Medieval and Modern Art in Umbria an extensive work of restoration has been for some time going on in the Cathedral of Orvieto.

For nearly ten years past, Professor Lorenzo Cecconi-Principi has been engaged especially on the work of restoring the fine pictures of Lucas Signorelli which decorate the upper part of the wall and the ceiling in the Chapel of the Madonna of San Brizio. Only lately another restoration by the same artist has been completed of a part of the frescoes executed by Ugolino di Prete Ilario and by Antonio da Viterbo, called *il Pastura*, on the right side of the apse. At the same time the work has begun of restoring all the frescoes in the apse, besides those of Signorelli on the lower part of the walls of the same Chapel. A beautiful Madonna with the Child by Gentile da Fabriano which requires most delicate handling, will also be brought back to its original condition.

Thus the Italian Administration of Fine Arts will have the satisfaction of seeing the various great works which adorn this magnificent Cathedral—one of the most beautiful and important in Italy—saved from further deterioration and preserved among the artistic glories of the country.—K. R. S.

Established Fifty Years

Newcomb Macklin & Co.

Picture Frame Makers

233 Fifth Ave., New York

DISTINGUISHED
MODERN HAND CARVED DESIGNS
ANTIQUE REPRODUCTIONS
SUPERIOR TONES AND FINISHES

Extremely Moderate Prices

STOCK FRAMES
for Oil Paintings

ALWAYS ON HAND IN ALL REGULAR SIZES FOR IMMEDIATE DELIVERY

Mail Orders

Receive Prompt Individual Attention

George A. McCoy, Manager

Catalogues Sent Upon Request

Art Gallery and Work Shop
State & Kinzie Sts., Chicago, Ill.ENGLISH
FRENCHGERMAN
DUTCH

OLD SILVER

XVIIIth Century Enameled
Gold Boxes and Miniatures
Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

EARLY CORINTHIAN
PAINTINGS FOUND

and cities in central Asia Minor were

described by H. H. Von Der Osten of the Oriental Institute of Chicago.

A recent expedition to that region in search of a culture related to that of the Hittites, yet which differed from it in many respects, led to a territory where hitherto there had been little evidence of such other culture.

Pictures and Drawings

by Marchand, Lotiron, Roger Fry,
Matisse, Vanessa Bell, Segonzac,
Duncan Grant, Moreau, Therese
Lessore and contemporary painters
and the older schoolsThe INDEPENDENT GALLERY
7a Grafton Street London, W. 1

THE LEICESTER GALLERIES

Leicester Square, London

ERNEST BROWN & PHILLIPS, *Props.*
Etchings by Whistler, Zorn, Meryon
and other Masters, Fine Drawings—
Old and Modern
Exhibitions of the Best Modern Art

LEGGATT BROTHERS

By appointment to H. M. King George V,
His late Majesty King Edward VII and
Queen Victoria

Pictures, Drawings & Engravings

30, St. James's St., London, S. W. 1,

HENRY J. BROWN

(Late W. Lawson Peacock & Co.)

BRITISH PAINTINGS AND
WATER COLOURS

Sent to all parts of the world

THE RAEURN GALLERY

48 Duke St., St. James', London

CHARLES YOUNG

ANTIQUES

Works of Art

107 Wigmore St., London, W. 1.

CYRIL ANDRADE

Fine Arms and Armour Tapestries
High-Class Decorative and
Sporting Pictures and Prints
18th Century

8 DUKE ST., ST. JAMES LONDON

Discoveries at sites of fifty-five towns

FEARON

ENGLISH
PORTRAITS
PRIMITIVES
OLD MASTERS

GALLERIES

INC.
25 West 54th Street

BACHSTITZ GALLERY

PAINTINGS
OBJETS D'ART—TAPESTRIES
CLASSICAL AND ORIENTAL
WORKS of ART

Scientific Bulletin No. IX-X will be sent on request

THE HAGUE—11 SURINAMESTRAAT

Affiliated with

BACHSTITZ, INC., Ritz-Carlton Hotel, NEW YORK

THANNHAUSER
GALLERIES

LUCERNE

MUNICH

PEALE IDENTIFIED BY A SULLY

Last summer a portrait of a woman, evidently painted in the XVIIth century, was found in Canada by F. Newlin Price. Mr. Price gave as his opinion that the picture was a work by Charles Wilson Peale, but there was nothing by which the sitter could be identified. The painting was brought to Mr. Price's gallery in New York and was seen there by Mr. Albert Rosenthal of Philadelphia.

Mr. Rosenthal remembered a very similar portrait which he had seen in the Biddle home, "Lanorae." For purposes of comparison the picture was taken to Philadelphia and the two pictures were found to be almost identical. On the back of the Biddle picture, however, was written "Emily Cuthbert, from the original by Charles Wilson Peale, Thomas Sully, 1862."

The Biddle family has purchased the Peale for a reported price of \$3,500.

FAMOUS MORTON PORTRAIT FOR SALE

LONDON.—Readers of the *Referee* serial story, "The Borderer," will be interested to learn that the famous Morton portrait of Mary Queen of Scots has been offered for sale by the Earl of Morton to the Glasgow Municipal Art Galleries at the price of £7,000. It is understood that the Galleries Committee has recommended the corporation to purchase it at a price to be negotiated.

This portrait, which was probably painted in 1579, has been in the possession of the Morton family since 1580. Experts have not yet succeeded in attributing the work to any particular artist, but all are agreed that it is the truest likeness extant of the ill-fated Queen.

In 1577, the Queen's secretary, writing to France, speaks of his intention to send a portrait of the Queen, but states that the work was not yet finished.

It is generally supposed that the portrait was sent as a present to the then Earl of Morton, Regent of Scotland, and an implacable enemy of the Queen, in order to gain his favor. The present Earl of Morton, it is stated, wishes the picture to remain in Scotland, and it is understood that he has declined large offers from American collectors.

ENGLISH INVITE OUR ARCHITECTS

LONDON.—American architects are invited to enter the competition to draw up the best plan for the Shakespeare Memorial Theatre, at Stratford-on-Avon, which will replace the structure burned last year. The site, plan and the specifications have been drawn up by the Institute of British Architects. When printed, these may be obtained from the Secretary of the Shakespeare Theatre at Stratford. Cass Gilbert, architect of the Woolworth Building in New York, will be one of the judges of the competition.

The theatre, which must fit in with the Stratford town-planning scheme, will cost \$500,000, half of which already has been collected.

FRENCH MAKE ART INVENTORY

PARIS.—The French Government is making an inventory of its possessions in the way of gold and silver plate, tapestry, pictures, and precious furniture.

This does not include objects in the museums of Paris and provincial towns and art collections scattered all over France, but those of the "household equipment" of the Government. The list includes state possessions in London, Rome, Berlin, and Madrid, Washington, Peking and elsewhere.

Every French Embassy abroad and many Legations and Consulates contain furniture by such masters as Riesener or Jacob, carpets from Aubusson, and tapestries from the famous Gobelins works and from Beauvais, with china from Sèvres and Limoges.

The value of these national possessions has never been estimated. It is certainly well over £20,000,000.

The French describe these possessions as the "national wardrobe." They are housed when not in use—and not more than one-twentieth of them are touched from one end of the year to the other—in State warehouses. There are magnificent Savonnerie carpets which have been rolled up for more than fifty years. Precious gold and silver thread Beauvais tapestries are hung in series of dozens and dusted once every six months.

There are also hundreds of gold and silver articles of church plate. These have been amassed through centuries for the use of French Kings and Queens at marriages and baptisms and are strangely out of place in the present French Republic.

The suggestion has been made that all these treasures, except those necessary in the case of visits of Sovereigns to Paris, should be distributed to French provincial museums.

LOCAL ENGLISH EXHIBITIONS

LONDON.—A special section devoted to William Blake, the poet and engraver, is being arranged for an arts and crafts exhibition to be held at Bognor in the second week in January. The president of the exhibition is Sir David Murray, R. A., and among the patrons are the Duchess of Rutland, who will open the exhibition on January 11, the Duke of Richmond and Gordon, the Duchess of Norfolk, and the Countess of March.

William Blake came to reside in Felpham, to the east of Bognor, on the invitation of Hayley, who at the time was busy writing the biography of his friend, the poet Cowper. William Blake agreed to engrave the illustrations to the biography, and "Blake's Cottage," where he lived, is still in existence. The section devoted to him at the exhibition will be under the direction of Mr. G. P. Baker.

Fourteen pictures by John Constable have been acquired for Colchester Town Council for exhibition in the local art gallery. They include a portrait of the artist's mother, Ann Constable, wife of Golding Constable of Flatford Mill, East Bergholt, and of Dedham Water Mill, and a portrait of the artist's schoolmaster, Thomas Letchmere Grimwood, D.D., headmaster of Dedham Grammar School, 1778-1798.

DURLACHER BROTHERS 25 West 54th Street

Exhibition of Three Pictures by Tintoretto and Veronese

Feminine Beauty in Venetian Art of the Sixteenth Century

January 6th to 22nd

Established 1843

LONDON: 142 Old Bond Street

American Art Galleries

Madison Avenue 56th to 57th Street

New York

Exhibition from January 22

Paintings from the Charles A. Gould Estate Collection

XIX century and contemporary French, Dutch and American pictures, sold by order of the executors, Celia Gould Milne, Richard T. Greene and Bankers Trust Company. 

Sale • January 27 at 8:15 p.m.

Italian Furniture Textiles & Tapestries

The collection of Mme. Pietro Cattadori; Carved walnut chairs covered in needlework and velvets, small center tables, large library and refectory tables, cassoni, credenze, gilded mirrors and screens; Forged iron andirons, torchères, candelabra and gates; Velvets and damasks, including banners, cushions, hangings, chasubles and dalmatics; An important Flemish Renaissance hunting tapestry and a beautiful Italian seventeenth century tapestry; Polychromed and gilded groups, bas-reliefs and busts. 

Sale • January 28 & 29 at 2:15 p.m.

Exhibition from January 29 The Stillman Collection of Paintings

From the estate of the late James Stillman, sold by order of the heirs, and from the collection of the late C. C. Stillman, sold by direction of The National City Bank of New York and Dr. Ernest G. Stillman, executors; Shearman & Sterling, attorneys.

A small but superb collection of masterpieces, fourteen of which were exhibited at the Metropolitan Museum of Art since 1921, and including Rembrandt's *Titus in an Armchair* and *The Evangelist*, both recorded and illustrated in Dr. Bode's *The Complete Works of Rembrandt*, three portraits by Madruzzo, from the collections of Baron Salvadori and Chantel of Lyon, a Giovanni Bellini from the Curé collection, a Boccaccino, a Gianpietrino and a Francia from the Crespi collection, a portrait by di Credi, *A Halberdier* by Pontormo, a fine Murillo and XVIII century and contemporary examples by Nattier, Van Loo, Tocqué, Daumier, Ingres, Corot—one of the famous *Odalisque Sicilienne*—Le Sidaner, Berthe Morisot, Julian Rix and Anton Mauve. 

Sale • February 3 at 8:15

Sales conducted by Messrs. O. BERNET and H. H. PARKE

AMERICAN ART ASSOCIATION • INC.

Managers

Harman & Lambert

Established in Coventry Street
During Three Centuries



BY APPOINTMENT

Dealers in

ANTIQUE SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. I.

Arnold Seligmann & Fils

Works of Art

23 Place Vendome, Paris

INC.

Arnold Seligmann, Rey & Co.
Incorporated
11 East 52d St., New York

FREDERICK KEPPEL & CO.

ETCHINGS by Heintzelman

January 20th to February 20th
16 EAST 57th STREET

Daniel Gallery

PAINTINGS by
Modern Masters

600 Madison Avenue New York

C.W. Kraushaar Art Galleries

680 Fifth Ave. New York

INC.

PAINTINGS • ETCHINGS
and BRONZES
by Modern Masters
of American and European Art

Frank T. Sabin

Established in 1848

OLD MASTERS
PAINTINGS
and
DRAWINGS
of the
Highest Quality

172 New Bond Street
London, W. 1
Only Address



"LANDSCAPE"

By REMBRANDT

COATS COLLECTION SHOWN IN LONDON

(Continued from page 1)

end in themselves. Now that much of the work of the post-Impressionists is over and now that that work has born so many strange fruits, desirable and otherwise, we are all more and more inclined to seek in either school some sort of justification for the other. This involves an intellectual rather than an aesthetic process, and perhaps it is that fact as much as any other which accounts for the pause in the development of modern art, which undoubtedly exists today.

To turn again to the French pictures in the exhibition, we are at once struck by the group of Corot's—langorous, lyrical, highly accomplished, mystical and, to be frank, monotonous. Mr. Coats, like so many of his Scottish contemporaries, was no doubt fascinated in a rather uncritical way by the latter day Corot's dreamy, musical mood. Otherwise he would hardly have collected so many examples painted after the artists' return from Italy where the soft southern atmosphere seems to have increased his charm by turning him away from that solid study of composition to which he had contributed perhaps more than any other painter of his time. Mr. Coats, however, collected only the best of the late Corot's and had the good fortune to acquire such fine specimens as "The Bathers" and the "Nymphs Dancing" together with one remarkable picture in the artists' original manner, "River and Sand." The Corot's are not at all out of place in the collection, but their number acts as a drag on one's enjoyment of

the whole. Any single one would grace even the finest collection of modern pictures, but they appeal to so much that is literary in us that *en masse* they are positively irrelevant.

The two Boudins are wonderful and engaging trifles, the Chardin still-life is a masterly solution of a most formidable problem, all three of the Decamps are among that very independent artists' most successful works, the Géricault pictures of horses have all the vigor and excitement of interpretation, the technical brilliance and liveliness of brush work that one expects from that somewhat underrated painter. If Charles Jacques and Isabey both appear to modern eyes a little thin in such company, it will be generally allowed that we are better able to appreciate the lovely quality of the Le Nain's "Group of Peasant Children" than were our fathers. Thus is the kaleidoscope of art history continually manipulated by and readjusted to changing taste. Millet, to whom more than to anyone else, the modernists have been unjust, holds his own superbly with works like "The Last Lead" and that tenderly concurred little picture of "A Shepherdess." Monticelli, very fully and finely represented, is a trifle luscious and emotional for our taste, but certain temperaments will be able to discover in the heavy turbulence of these rather "precious" color harmonies a hint of something at once austere and grand. Ribot's "Woman Opening Oysters" is affectingly simple and serious. It is needless to comment on Watteau's familiar "The Camp Fire."

I have dwelt upon the French section because it represents the particular spirit of choice that seems to be present in the

whole collection. The reader will see that once the pictures discussed above are properly appreciated, all the other modern works, by Maris, Bosboom, Israels, Jongkind, etc., fall into place.

The Italian pictures are much less numerous and are for the most part by or after painters so celebrated that they may be left for the consideration of each separate visitor. There may, however, be some slight danger of the two fine works by Bassano being overlooked. They well repay the closest study.

By far the most important Spanish picture is the very characteristic "The Fort," by Velazquez. The perfect balance of the design, the command of tone, the subtle distribution of the colors, each telling with such amazing emphasis on the whole scheme, will be as plainly discernible to every sensitive eye as will be the gloomy impressiveness, the indescribable depth of feeling that informs the picture. It is certainly one of the most nearly perfect paintings by the great Spaniard and one of most masterly landscapes in the world. The picture, it may be noted, is very similar in subject to one in the Duke of Wellington's collection; but the two compositions differ a good deal.

Of the two or three Flemish pictures, one turns at once to the great Rubens "Family Group." Here glamor and sonority give way before elegance and persuasiveness and impressiveness before charm. We feel ourselves in the presence of someone more optimistically at ease with the world, less ponderous of mind, probably happier, and surely much more talkative than ever Velazquez could have been. And yet the Rubens is, in its own inimitable way, every whit as great a picture as "The Fort." "The Twelfth Night" and "As You Like It" are just as truly masterpieces as are "Hamlet" or "King Lear," and if it be true to say that Velazquez is usually



"BOY IN SCOTCH CAP"

By RAEBURN

what Vermeer here does with such simplicity and frankness. I have always felt that this figure represents Christ the man as no other portrait does. It is as if the artist, by some incredible psychological

a commoner, a less distinguished mind than Rembrandt's, and compared to that master's best work is a trifle fussy and self-conscious, but it is a remarkable achievement in chiaroscuro and in characterization, and it has, what hardly any Dutch pictures have, in spite of the vast representation of the Little Masters in this respect, genuine wit. This is one of the money grubs we do not hate at sight but laugh at.

Rembrandt's little "Landscape" is a rare piece and one that forces a comparison not only with the landscape pictures of lesser Dutchmen but with that school of homely English painters of country cottages and village children, which we might call, with apologies to Norwich, the "Little Red-Riding-Hood" school. It is always delightful to see a master-painter, whether he be a musician, a poet or a painter, taking up a small theme and manipulating it as no one else but he could do. This little picture is certainly a notable example of such a case. Another Rembrandt of a "bigger" and more orthodox kind is the remarkable "Head of a Young Man"—usually, I believe, called Titus. This is simply a typical Rembrandt. Can one say more in its praise? Before leaving the Dutch school I should like to draw attention (for one never knows what may be overlooked in a large and varied collection such as this) to one more picture—the charming "Cavaliers and Lady on Horseback," by Anthonie Palamedesz, a choice morsel, full of airs and graces.

Space does not permit me to do more than mention a few of the most attractive British pictures. There is a fine Bonington Landscape, Constable's sketch for "The Haywain," one of his most celebrated masterpieces, and, among others, one in a tighter manner of "Twickenham Church." Gainsborough is represented by portrait curiously resembling one of the Princess Sophia in the Lady Lever Art Gallery, Port Sunlight, and by a delightful portrait of the painter's mother. There is an unusually fine Hoppner portrait of Mrs. Reynolds, a Lawrence, an excellent Newland portrait, a very unusual Richardson of two children at play and a whole series of first-rate Raeburns, including the persuasive "Boy in a Scotch Cap." Reynolds and Romney are each represented by several characteristic portraits.

The public exhibition of a collection of this quality is an event of the first importance both for English amateurs and foreign; for it contains pictures selected on so wide a basis of appreciation that there is something for everybody to enjoy. The student and the specialist who is accustomed to examine pictures as a doctor examines an interesting case, with an eye at once sympathetic and analytical, will spend hours of delight in the Suffolk Street gallery.

We are informed that the collection discussed above will shortly be privately offered for sale. The exhibition and dispersion of the collection is under the sole direction of Mr. W. B. Paterson, 5 Old Bond Street, London.



"THE FORT"

By VELASQUEZ

All illustrations from the Coats Collection

at his best when the world's procession marches with Spanish gravity and sobriety, it is just as true to say that the brighter Rubens became as a man the better he became as a painter. Who shall say which was the better artist? The treasury of art is so rich and varied that it contains material to gratify and delight every sort of mind and every kind of eye.

The Dutch school is, all things considered, the best represented in the Coats collection. This is first of all due to the presence of one of the loveliest and most original pictures in existence—the celebrated "Christ with Mary and Martha," by Jan Vermeer of Delft, which has been presented to the National Gallery, Edinburgh. The absolute perfection of the composition, the delicious ease with which the draperies are painted, the richness of texture, the magnificent substance of the pigment, the flowing rhythms, the wonderful way in which the whites are used to enhance the values in an orchestration of colors such as has never been achieved by any other Dutch painter, delight and entertain the eye more and more the longer the masterpiece remains before us. There is some other quality of a purely human sort that accounts for this picture's universal appeal. It is, I think, to be expressed by the word "intimate." It is extremely unusual even for a great master to paint a religious scene in such a way that we feel ourselves present; part of picture, as it were. Most of the great Italian religious painters, while contriving designs that are unrivaled, while representing their figures with every grace and with all appropriate dignity, stop short of

process, had contrived to transport himself into the past and to see there with his own eyes exactly what took place and how it took place in the house of Martha. This is no place in which to dissect the character of Jesus Christ (that must be left not to the art critic or the journalist but to a genius like Vermeer himself); but we may legitimately respond to everything we detect in a picture such as this. Christ appears before us as a man of infinite originality of spirit, as one deeply disappointed with those about him. There is a touch of Hamlet in the weary face, weary but ready to burst into expressive passion at a word; and the teacher is there, too. Look at the gesture of the right hand and see how by a stroke of genius it is made to express at once conviction, forgiveness, solicitude, martyrdom and all the other attributes of the founder of the greatest religion. This hand is undoubtedly one of the greatest ever painted, but all three of the faces are inimitably depicted. The full significance of these faces can only be appreciated by those who know the biblical passage (Luke X, 38-42), which Vermeer has illustrated—for it should be remembered that the picture is an illustration in the strictest sense of the word.

The Vermeer is not only the best of the Dutch pictures but quite the best picture of any nationality in the collection; it is, as it were, the frontispiece to the volume which is now about to be opened. However, if it had not been included, the Dutch section would still be very remarkable. We have an exceedingly, some may say an excessively Rembrandesque Salomon de Kovinck, "The Miser." It is admittedly the product of

"HEAD OF A YOUNG MAN"

By REMBRANDT





IMPORTANT SIXTEENTH CENTURY PERSIAN ISPAHAN RUG
SIXTEENTH CENTURY

No. 181 in the sale of rugs from the Hugh Black collection at the Anderson Galleries,
January 27, 28, 29

HUGH BLACK RUGS IN COMING SALE

(Continued from page 1)

a decent XVIIth century rug will be in a few years from now, when the stocks accumulated, particularly in London, have been exhausted. The demand for antique rugs increases continually. The supply shrinks. Father Time, museums and fires take care of that.

"The beginning of Dr. Black's collection consisted in a find of Russian origin. He has acquired mellow Caucasian rugs of crisp design—Karabaghs, Kubas, Bakus; early Kuba rugs of the erroneously called "Armenian" type, wonderful specimens of bold, formal flower designs of primitive angularity; delicate Anatolian prayer-rugs of the Ghordes type, of which he has a magnificent series; sonorous Bergama rugs; beautiful Persian rugs, among which his Herati, Ferahans, Khorassans and old Kirman Lavehrs are particularly remarkable. The great achievement was the acquisition of a wonderful Ispahan rug of large size, beautiful in design, mellow in color, the gem of the whole collection."

THOMAS J. KERR

formerly with
DUVEEN BROTHERS

Antique Works of Art
Paintings · Tapestries · Furniture

510 Madison Avenue

New York

JAN KLEYKAMP GALLERIES CHINESE ART

3 AND 5 EAST 54TH STREET

NEW YORK

Amsterdam New York

Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS
Dutch and French

NORWEGIAN LANDSCAPES
by William H. Singer, Jr.

Finest examples of
Dearth and Desser

Agent, THOMAS DEFTY
58 West 57th St., New York

DAVIES, TURNER & CO

Established 1870
39 Pearl Street, New York City
London Paris

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Experts for fifty-four years in packing and transporting works of art, exhibitions, antiques, household effects and general merchandise. New links of intercity haulage by motor truck now added to complete our chain of service at reasonable cost for forwarding, Customs Brokerage, storage, trucking, marine insurance.

Representative will gladly call upon request

Phone Bowling Green 7960 Cable Address Spedition

DEMOTTE

25 EAST 78th STREET

NEW YORK

CHRISTIAN RELICS FOUND IN EPHESUS

VIENNA.—Returning after the discovery of what is believed to be the early Christian catacombs connected with the famous legend of the Seven Sleepers of Ephesus by the Austrian archaeological expedition, Professor Joseph Keil gives further details of the excavations at Ephesus in Asia Minor, begun in 1905, and interrupted by the war.

Although it is impossible to say that any specific part of the catacombs is the grotto at Ephesus where the seven Christians are supposed to have taken refuge from persecution and fell asleep, awakening nearly two centuries later when the Christian cause had triumphed, it is thought that the legend arose from these catacombs.

An entry to the catacombs was found under the portico of the ruins of an ancient church while exploring graves in the vicinity. As the discovery was made just before the exhibition's departure, it was unable to push the investigation far.

The catacombs are of the usual labyrinthian character, apparently of considerable extent. All of the graves have been robbed, but it is unknown when. The thieves, however, left behind many interesting relics of the earliest period of Christianity, including urns, decorated with pictures of Adam and Eve and the serpent, Isaac's sacrifice, etc.

The expedition also reports the discovery of the ruins of the oldest Ephesus, dating from the tenth century before Christ, or the time of King Saul, and the excavation of the great sanctuary of the Goddess Kybele and also the temple of Isis, or Serapis, dating from Roman times.

EXCAVATIONS AT MOUTH OF PO

MILAN.—Signor Colasanti, Director-General of Fine Arts, has issued for the first time information about the excavations made recently in the cemetery of the old harbor-city of Spina, which lies hidden in the Trebbia Valley, at the mouth of the River Po.

In April, 1922, while several canals were being cut during the work of land reclamation in the Trebbia Valley, some painted Greek vases were brought to light. The Director-General of Fine Arts immediately ordered excavations to be begun; but they proceeded slowly and in face of many difficulties because of the marshy nature of the ground. The work carried out has given interesting results. Over an area of about a mile 600 tombs have been opened, and about 6,000 vases have been discovered, besides earrings, rings, gold and silver buckles, amber necklaces, and, finally, some bronzes, several of which are of high artistic value.

Except for the cemetery nothing has been found in the city itself, which, perhaps, lies buried in the zone still covered by the lagoon. But the Director-General of Fine Arts is confident that the necropolis was that of the city of Spina, mentioned by Dyonisius of Halicarnassus, Pliny, and Strabo, and was at the height of its prosperity in the fifth century B. C., because of its close commercial relations with Greece. Afterwards, by the overrunning of the Po valley by the Gauls, and the shifting of the principal branch of the Po, Spina fell into decay.

The objects discovered are like those found at Felsina (Bologna), and suggest that Spina was the principal port of all the valleys of the Po. Many of the painted vases of Attic design are decorated with motifs taken from life and mythology.

JOHN LEVY GALLERIES

Paintings

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome



Messrs. WHITE, ALLOM & CO.

NOW ON EXHIBITION

EARLY LORIENTA RUGS AND ITALIAN TEXTILES

From the Private Collection of

Mr. V. BEHAR (of Glasgow)
LONDON, ENGLAND

817-819 Madison Avenue
Rhineland 3691
NEW YORK CITY

MILCH GALLERIES

Members of the Associated Dealers in American Paintings

PAINTINGS by AMERICAN ARTISTS

WATER COLORS · ETCHINGS · DRAWINGS · BRONZES

FINE FRAMING

108 West Fifty-seventh Street

New York City

See Art Calendar for current exhibitions



CARVED WALNUT
CREDENZA
TUSCAN,
XVIth CENTURY



No. 525 OF THE
CATALOG OF
THE GRASSI
COLLECTION TO BE
SOLD AT THE
AMERICAN ART
ASSOCIATION
JAN. 20, 21, 22

COMING AUCTIONS

AMERICAN ART ASSOCIATION

STEARNS-DANA LIBRARY
Exhibition, January 16
Sale, January 19, 20

These selections from the libraries of Charles L. Dana, M.D. and Guy B. Sterns, M.D., to be sold at the American Art Association, include early English and later literature, rare editions of Horace, a fine series of first editions and extra-illustrated books, mainly in fine bindings.

Among the early editions we note a unique copy of Akenside's *Poems*, 1772, in the first collected edition; a first edition of Brathwait's *The Arcadian Princess*, 1635; the rare second edition of Abraham Cowley's *Four Ages of England*, 1675; the rare 1633 edition of John Days *The Isle of Gulls*; a first edition of Pheneas Fletcher's *Purple Island*, 1633; Jonathan Swift's copy of John Gay's *The Shepherd's Week*, with his initials; a series of books by Oliver Goldsmith, among them *Retaliation* with the vignette in proof state; editions of Horace, ranging from 1479 to 1806; a first edition of Ben Jonson's *Horatius Flaccus*, 1640; a fine copy of Milton's first prose work, first edition; first edition of Sterne's *Sentimental Journey*, 1768; the scarce first edition of Henry Vaughan's *Olor Iscanus*, 1651; and the rare first edition with preliminary leaf of George Withers' *Britain's Remembrancer*, 1628. There are also a series of books by Ainsworth; *The Life of a Sportsman*, first edition, first issue; a series of interesting Byron items, including the scarce *Contemporary Account of the Separation of Lord and Lady Byron*; a complete set of the *Chap Book* from 1894-1898 with autograph letters of the contributors; a series of Conrad, mainly first edition; a series of books with George Cruikshank illus-

trations and a Dickens series including the scarce dated edition; a series of Eugene Field items, two of them with fine autograph letters; Hawthorne's rare *Gentle Boy* with autograph letter; a first edition of Keat's *Lamia*; a series of Kipling, mainly first editions; a series of first editions by Machen and a number of George Moore items, as well as Mosher press publications, edition de luxe of Parkman's writings; the Wheatley edition of Pepys; a series of Bruce Rogers items, an autograph presentation copy of Shaw, a first edition of *A Child's Garden of Verses*, a series of items by and relating to Thackeray, the manuscript edition of Thoreau, and a series of items relating to Whistler, including the Grolier Club publication. Among the autographs, rare bindings, etc., three is a French XVIIth century binding by Boyet, a collection of about one thousand autographs of celebrated authors, artists and public men, a fine original drawing by William Blake and the manuscript of the twenty-second chapter of Mark Twain's *A Tramp Abroad*.

ANDERSON GALLERIES

LEE VAN CHING CHINESE
COLLECTION

Exhibition, January 15
Sale, January 18, 19

Chinese carved jades and objects of art, a collection formed by Mr. Lee Van Ching of China are to be sold at the above dates at the Anderson Galleries. There are rare antiques in crystal, agate, jade, rose quartz and malachite in the form of vases, figures, jade plants, snuff bottles and other ornaments. Old Chinese pottery, porcelains and enamels are also included in the sale. There are a large number of carved vases in jade, rose quartz and crystal, among the most notable being No. 353, of archaic design, No. 292, a rose quartz specimen beautifully wrought in extra high relief; No. 294 in varigated quartz with peony

and bird decoration; No. 295, a jade piece with all over carving of palace scenes; No. 307, a jade koro, carved after designs of old Chinese bronzes; No. 351, a giant crystal vase with dragon head handles and No. 360, a magnificent specimen in pink fat jade, the carving on the body simulating an old brocade, loosely tied. The figure and animal carvings include Nos. 287, 288, a pair of jade Chin dogs; No. 297, a lapis lazuli statuette of Kwan Yin; No. 355, an old coral statuette in the form of a court lady walking in a flower garden; No. 359, a jade figure of Kwan Yin seated, her right hand pointing to the "things virtuous" and No. 370, a figure of Si Wan Mu, standing erect holding a peony branch. There are in addition a series of the decorative jade flower plants, Chinese vases and jars of the Ming, Sung, Kang Hsi and Chien Lung periods and some attractive snuff bottles.

LORD GRIMTHORPE
COLLECTION

Exhibition, January 16
Sale, January 21, 22

The Lord Grimthorpe collection of English, French and Italian antique furniture, to be sold at the Anderson Galleries is a varied one, including as it does furniture of varied styles and periods and in addition, Chinese bronzes and porcelains, an interesting series of tapestries, two fine Adam mantelpieces and a carved oak boiserie of the Regence period. In the group of antique English furniture we would mention especially No. 83, a Georgian pine corner cupboard, offering interesting analogies to American specimens of the same period; No. 215, a graceful Sheraton sideboard; No. 93, a pre-Chippendale card table with accordion extension in perfect and unrestored state; No. 97, a Queen Anne burl walnut lowboy on stand; No. 223, a William and Mary marquetry high-case clock by Anthony

(Continued on page 11)

A. S. DREY

Old Paintings
and
Works of Art

MUNICH
Maximiliansplatz 7

HOWARD YOUNG
GALLERIES

IMPORTANT
PAINTINGS
By
AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue
Opposite St. Patrick's Cathedral
NEW YORK

DUVEEN BROTHERS

PAINTINGS
TAPESTRIES

PORCELAINS
OBJETS D'ART

NEW YORK
PARIS

FRENCH & COMPANY

WORKS OF ART

ANTIQUE TAPESTRIES
EMBROIDERIES
FURNITURE
VELVETS

6 EAST 56th STREET

NEW YORK

B. BENGUINAT
RARE OLD FABRICS

WHOLESALE

383 MADISON AVE., NEW YORK

D-B-BUTLER & CO
ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

FRANK K. M. REHN
Specialist in
American Paintings
693 Fifth Avenue New York
Between 54th and 55th Streets

TO LET FURNISHED
FLORENCE, ITALY

Historical Villa with Extensive Old Park, and small farm. Library and picture gallery. Fifteen minutes from center amidst splendid scenery.

For particulars address
EYRE & EVERE
Estate Agents Florence, Italy

F. Valentine Dudensing
43 East 57th Street, New York
MODERN ART

The Clapp & Graham Company
514 Madison Ave., New York
OLD and MODERN PAINTINGS and
WORKS of ART
Estates Appraised Paintings Bought

Dr. Jacob Hirsch
c/o ARS CLASSICA

OLD COINS
AND MEDALS

Highest Quality

CLASSICAL
ANTIQUITIES

also of the
MIDDLE AGE
AND RENAISSANCE

31, Quai du Mont Blanc
GENEVA, SWITZERLAND

E.J. VAN WISSELINGH & CO

HIGH CLASS
PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. G.

78-80 Rokin AMSTERDAM

EXHIBITIONS IN NEW YORK

CLAUDE MONET
Durand-Ruel Galleries

The Durand-Ruel Galleries have hung a retrospective exhibition of the work of the late Claude Monet. The paintings, dating from 1868 to 1919, cover, at least chronologically, the entire range of his career.

A retrospective show which is, as in this case, also a memorial, presents many difficulties. It must be historical, representative and of the finest quality to be completely successful. Such an exhibition, if it fulfills its purpose, should make a clear statement of an artist's claim to greatness. The problem is complicated when the artist was prolific and, as was Monet, active for nearly sixty years. With Monet, only a tremendous show could be truly representative. Since this is true, the need to stress quality in a small exhibition is evident.

Perhaps the fact that one cannot avoid comparison of this exhibition with that of the Impressionists which recently occupied the same space is one of the reasons for the feeling of disappointment which this show creates. The variety and something of the strength of the group are missed. Yet the disappointment, will, we feel, be felt by the amateur rather than the connoisseur. The former, seeking fine pictures regardless of their date, might have preferred an exhibition in which biographic accuracy had been sacrificed to a showing of the artist at his best but the student will delight in the precision with which each step in Monet's career has been defined. And it is very doubtful if, as an exhibition of technical mastery, any great improvement could have been made in selection. Perhaps the galleries have adopted the wisest available course. For to show Monet "at his best" when that best is so much a matter of individual taste would rather require an exhibition too large for limited space.

One finds, then, not a great exhibition but a very good one and one in which each amateur of Monet will find something to delight in. Especial interest will be found in the strong group of pictures painted in the early years before he eliminated blacks and grays from his palette. In these may be seen most clearly the underlying strength of organization which is sometimes lost sight of in the brilliance of his later work.

Of this later period there are several splendid examples, among them one of the famous "Haystacks" and one of the Rouen series. There are, also, a fine painting of a field of flowers—one of the most beautiful pictures in the exhibition—one of the London scenes and three from Giverny.

GEORGIA O'KEEFE
Intimate Gallery

We were so fortunate as to arrive at the Intimate Gallery during an hour which was not one devoted to Silence. We do not believe the experience to be unique.

But these hours when the mute spirit has withdrawn, somewhat hastily perhaps, are fraught with peril. Casualties are not unknown; even during our visit we saw a fellow scribe impaled and left quivering on the Master's question of "How do you like the show?"

It is a question not easily answered. "Very much" seems a little inadequate and may require explanation. And to explain one might be led to talk of art and abstractions, form, color, sensual emotion. This leads to life, external and emotional; to absolutes and the nature of matter. The pitfalls multiply. Horse racing is safer, and the vagaries

of collectors and frame makers. For, after one is talked out and has twisted simple language into the jargon of the art, all that has really been said is that the pictures are very much liked; that one would enjoy having one around; that it would grow ever fresher with acquaintance.

Qualifications should be reserved for things which need them and adjectives imply a need which arises in imperfection. It is better to like a picture because of its color than because it is blue or red or yellow. And, having written three, we hasten to add that we dislike all aphorisms, even these.

We believe that one can fail to like O'Keeffe's work for any one of a great many reasons and that it is quite probable that the failure is not the fault of the pictures. We see no reason for liking them except that they are tremendously stimulating to a sensitive eye and we know of no better reason than that for liking any picture.

For those who are interested in subject matter it must be recorded that she has painted a series of small pictures, beautiful in white and black and silver, of New York roofs, the river and the distant shore.

SIAMESE BRONZES
Kleykamp Galleries

Exhibitions of Siamese sculpture are rarely held in New York. The pieces now on view until the end of January at Kleykamp's afford an opportunity to see representative examples ranging from the XIth to the XVIIth century. Dates, however, are only approximate. Even M. Alfred Salmony in his recently published *La Sculpture au Siam*, perhaps

the only authoritative volume on the subject, is very chary in the giving of dates in a field where research has been extremely difficult. The Kleykamp exhibition is almost equally divided between a series of heads and a remarkable collection of hands from figures of various periods. The hands are particularly beautiful; in them resides the subjective emotion, the lyricism that the great convention of Siamese sculpture has banished from the face, where brow, nostril and mouth follow the simplifications of the great tradition. The hands seem to have the entire life of the statue from which they are taken concentrated within the curve of fingers. They have rhythms of their own like the petals of flowers turning toward the light. Some of the earliest pieces lie with long slender fingers pressed close together; others bend backward; still others have the sculptured movement which Siamese dancing has given to the hands rather than to the body.

All this is not to minimize the beauty and importance of the group of heads, the majority of them small and delicately modeled, but a few of bolder and larger type. In this group there are many specimens similar to those reproduced in the Salmony publication and there is in particular a torso of the XVth century in which the face is nobly modeled and the slender torso beautifully rendered. The scimitar-curve, so characteristic of Siamese art, repeats itself always in the curve of the brow and eye, the turn of the nostril and the corners of the mouth, but within the confines of these conventionalizations, there is an extraordinary range of expression, subtly achieved. The only full-length figure in the exhibition is of alabaster—a reclining man, the body twisted so that he rests upon one elbow; the treatment of draperies in this piece is very beautiful.

DRAWINGS, ETCHINGS AND LITHOGRAPHS
Kraushaar Galleries

This week Mr. Kraushaar is prodigal of his prints. Not content with a magnificent banquet or rare Toulouse Lautrecs, he places before us an almost equally large showing of Daumier lithographs, a smaller group of Forains and a number of works by Guys which afford interesting comparisons with those now on view at Wildenstein. The Daumier lithographs include items from most of the important series, including, "Scenes de Moeurs," "Les Amis," "Les Beaux Jours de la Vie," "Les Bohémiens de Paris," "Les Bons Bourgeois," "En fuitillages" and "Les Gens de Justice."

Among these are many extremely rare first states. Taken as a whole, the Daumier series set on the opposite wall from the Toulouse-Lautrecs makes interesting comment upon the satiric personalities of the two artists—Daumier, always attacking the group, both social and political, symbolizing even in the individual caricature the failings of a cross-section of society; Toulouse-Lautrec, making social comment purely incidental as the bold surety of his line seeks unerringly the heightened gesture that crystallizes personality. Here in a striking series, Mlle. Lender, May Belfort and Ida Heath achieve an accidental immortality.

In the group of Forain etchings the Biblical subjects and scenes of justice predominate, rigorously excluding by their intensity of feeling both the grim humor of Daumier and the elegant sarcasm of Guys. There is the beautiful "Pietà," "La Communion à Lourdes" with its felicities of omission and the striking "En Captivité" in which only the lower body of the crucified Christ is seen.

The Guys group of but eight drawings is nicely selected. There are spirited drawings of horses, delicate comments on the elegant lady and decorously indecent chronicles of ladies not so elegant.

MODERN PAINTERS
Marie Sterners Galleries

In the midst of a group of varied "knowns", such as Bellows, Arthur B. Davies, Samuel Hartmann, Marie Laurencin, Jacques Mauny, Rockwell Kent and others equally conversant with fame, Mrs. Sterners brings forth two artistic dark horses—Simkowitch and Figari. In both cases she has chosen well. The inclusion of two unknowns in an exhibition of sophisticates means that the new artists are subjected to a much severer test than if given a peaceful one-man show where the velvet curtains of the exhibition room offer the only contrasts. Mr. Simkowitch reveals a talent that is as yet a trifle uneven and not perhaps quite sure of its ultimate direction, but his "Russian Dancers," a comparatively large canvas, fully holds its own with most of the paintings in the room. Here both in the treatment of the trees in the background and the movement of the dancing figures there is genuine poetry and rhythm with a tinge of robustness that wards off fragility. The color of the entire composition is glowing and beautifully orchestrated. Mr. Figari, who does South American scenes, has color and humor to recommend him. As to drawing he needs to borrow a little of the hard exactitude which several of M. Jacques Mauny's compositions in the present show could well spare. But

Mr. Figari almost makes up for the weakness of his drawing by excellent massing of color; and his three fat South American ladies with fans make one willing to forgive him almost anything. As for the rest, the Foujita nude is sophisticated and decorative; the Deux Filles de Marie Laurencin are in her best manner; the "Hermes and the Infant Dionysius" conforms to the idyllic traditions of Arthur B. Davis and in the "Enghien-les-Bains" of Jacques Mauny, where he forgets to be hard, the painting is of smooth and contained beauty.

THIRTY PAINTINGS BY THIRTY ARTISTS
Macbeth Gallery

Nearly all the artists of this group are National Academicians. Their painting is assured, studied and good. We cannot comment on all of them, but it is safe to say that they are all fine paintings.

First of all, Cecilia Beaux's "Head of a Young Man" is a piece of portraiture that is vital. She has well expressed the personality of the man and has singled out an individual and not a sitter. William Chase's "Connoisseur" deserves more than passing comment, for as a study of interior composition it is fine. Frank Duveneck has a "Portrait of Frank Currier" somber in tone, the face of which is strong and characterful. A piece of comparative portraiture to this one, might be Hawthorne's "Charlotte." We like particularly also Frank Benson's child study and Thomas Dewing's, "The Letter" which serves as very good portrait studies. In landscape, Inness is represented by "After Sundown, Montclair," and, of course, is one of the outstanding pictures of the exhibition. Childe Hassam's "La Rue Lafayette" is a study of atmosphere that is stimulating. One cannot forget also George Luks' "Old Timer," and Albert P. Ryder's splendid picture, "Toilers of the Sea."

ASTON KNIGHT
John Levy Galleries

Paintings by Aston Knight, on view at the John Levy Galleries, make one feel in the words of the poet, "If winter

comes, can spring be far behind." They are for the most part the type of landscapes full of flowers that appear in the galleries along in April to assure skeptical New Yorkers that somewhere there are flowers and trees. As chronicled by Mr. Knight, Normandy seems a very engaging place, full of thatched cottages and exuberant gardens that run in a gay gamut of color down to picturesque streams. In "Sunlight and Shadow" Mr. Knight forsakes the humble cottage and does an effective study of light effects on the pool of a formal French garden. One of the most effective paintings in the exhibition is "The Seine Valley at La Bouille" where the sweeping panorama of his subject imparts to Mr. Knight's work a certain breadth and sweep.

RICHARD WYNDHAM
Anderson Galleries

The Anderson Galleries are now holding the first American exhibition of drawings and paintings by Richard Wyndham. The exhibition is open for one week only.

Almost every draughtsman with a sense of order is drawn at some time to architecture, often with results which are sufficiently accurate but quite lacking in inspiration. Wyndham, however, seems to have responded more keenly to the vitality which is lodged in the more flamboyant buildings. His swags and brackets, pinnacles and towers are arranged in designs of swift rhythms, harmonious and structural. Color he uses sparingly and always to add life to his design. If, at times, he is a bit precious and draws with a gently esthetic English manner, he is always good humored about it.

J. LARS HOFTRUP
ERNEST LAWSON
Ferargil Galleries

We believe the watercolors by Hoftrup excell his oils. His watercolors are buoyant and broad in color, line and mass. One looks long at "Sails, Brittany." The sails themselves seem to boom and swell into color and form. He has accomplished this with a strong and simple brush stroke. "Bridge over the Chemung" has equal power, but remains also very decorative in color. His oils show more variation in mood, they run from imaginative paintings as "Spring in Westchester," "An Enchanted Pool" to a more frank statement of landscape which, however, can

(Continued on page 11)

Grand Central Art Galleries

15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

Sculpture by C. PAUL JENNEWINE

January 20th to February 2nd

Paintings by WALT KUHN

January 20th to February 9th

Admission Free

Open daily nine to six except Sundays

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard

SAINT LOUIS

Distinguished Paintings and Works of Art

AMERICAN AND FOREIGN

Continual Display and Special Exhibitions

GALLERIES

262 Auditorium Hotel, CHICAGO

772 Statler Hotel, DETROIT

2614 West 7th St., LOS ANGELES

JAMARIN
RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

James Robinson
The Largest Collection
of
GENUINE OLD ENGLISH SILVER
in America
Inspection Cordially Invited
721 Fifth Avenue
NEW YORK

Members of The ANTIQUE and DECORATIVE ARTS LEAGUE

Seidlitz & Van Baarn
[Inc.]

Experts and Collectors

RARE TAPESTRIES
WORKS OF ART

749 Fifth Avenue
Corner 58th Street

NEW YORK

Established 1909

Spanish Antique Shop
Montllor Bros.

Rare Collections of Spanish Antiques
and Objects of Art

Palm Beach, Fla. NEW YORK Barcelona, Spain
Plaza Building 768 Madison Ave. Freneria 5

PHILIP SUVAL

INCORPORATED

OLD ENGLISH FURNITURE
and WORKS OF ART

746 MADISON AVENUE, NEW YORK
NEAR 65th STREET

Also 145 East 57th Street, Seventh Floor

DI SALVO BROTHERS

ANTIQUE

Italian, French English and Spanish

FURNITURE
REPRODUCTIONS

50th Street and Madison Avenue, NEW YORK

EHRICH GALLERIES

OLD MASTERS

36 East 57th Street

New York

A. OLIVOTTI & CO.
WORKS of ART

867 Madison Avenue
NEW YORK

FLORENCE

VENICE

Studio Founded 1840 In New York since 1907
Restoration of Paintings
M. J. ROUGERON
101 Park Avenue

NEW YORK CITY

CHARLES of LONDON

INTERIORS

OLD ENGLISH FURNITURE
TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK
LONDON: 56 NEW BOND STREET, W. 1

Carvalho Bros.

"The House of Old Fabrics"

762 Madison Ave.
New York

Purveyors to the Trade

DALVA BROTHERS
IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE
510 Madison Avenue : New York

JAC FRIEDENBERG
President

CHARLES FRIEDENBERG
Vice President

**Hudson Forwarding
& Shipping Co. INC.**

CUSTOM HOUSE BROKERS
and FORWARDERS

Represented in all the Principal Cities of the World
Customs Clearance and Delivery Promptly Effected

We have excellent facilities for having your foreign shipments examined at our warehouse under Customs' regulations, where shipments are carefully unpacked by experienced employees in handling Works of Art, Fine Furniture, etc., and delivered to your establishment free of all cases and packing material.

**Expert Packers and Shippers of
WORKS OF ART**

Let us relieve you of all worry and trouble in connection with
Packing and Shipping to and from all parts of the World.
We specialize in packing Antique Furniture, Works of Art, and
carefully interpack in our

SPECIAL LARGE VAN CASES

and ship direct to England, France, Italy, Spain, and all
Continental Europe, saving you considerable charges.

OFFICE: 17 State Street, NEW YORK CITY

Telephone Bowling Green 10330

Warehouse: 507 West 35th Street

Telephone Chickering 2218

London: **Hudson Forwarding & Shipping Co., Inc.**

(Cameron-Smith & Marriott, Ltd.)

Offices: 6-10 Cecil Court, St. Martin's Lane, W.C.2

Telephone: Gerrard 3043. Cables: "Kamamarat Westrand," London.

Also represented in Boston, Baltimore, Chicago, Philadelphia,
and all principal cities of the World.

In the Centre of Art

The most convenient and most distinctive
restaurant... for luncheon, tea or dinner
... for the art patron visiting the Galleries
or Auction Rooms is

**The MADISON
RESTAURANT**

in connection with

Theodore Titze
Manager

THE MADISON

...NEW YORK'S
FINEST HOTEL

15 East 58th Street... NEW YORK

LOUIS JOSEPH

ANTIQUES

and WORKS OF ART



379, 381 and 383 Boylston Street

BOSTON, MASS.

MAX WILLIAMS

805 MADISON AVENUE
NEW YORK

MARINE MUSEUM

SHIP MODELS
PAINTINGS

NAVAL RELICS
ENGRAVINGS

RALPH M. CHAIT

19 East 56th Street, NEW YORK

**ANCIENT CHINESE
WORKS of ART**

Dealing in Chinese Art since 1910

EXPERTS: Accredited by Great Museums and Connoisseurs
CATALOGUERS of Many Famous Collections

In the Heart
of the
Art World

PLAZA
Art Auction Rooms Inc.

Just off
Fifth
Avenue

EDWARD P. O'REILLY.... Auctioneer

We make a specialty of disposing by auction, articles of every description pertaining to the home—either from large or small estates
Department exclusively for
APPRaisals and INVENTORIES

References from the largest and best known legal firms in New York
5-7-9 East 59th Street

NEW YORK

**EARLY AMERICAN
and ENGLISH ANTIQUES**
GINSBURG & LEVY

397 Madison Avenue

NEW YORK

HENRY V. WEIL

Genuine American Antiques

126 East 57th Street

NEW YORK

ON VIEW: Autographs of Celebrities and
Portraits and Views of Historic Interest

Bonaventure Galleries

536 Madison Avenue

NEW YORK

Mortimer J. Downing

Antiques, Bric-a-Brac and Curios

Plaza Art Building Room 305

9 East 59th Street

M. GRIEVE COMPANY

Genuine Antique Hand Carved Gilt Wood Portrait
FRAMES and MIRRORS

234 East 59th Street

Telephone Regent 3492-1984

NEW YORK

EXHIBITIONS

(Continued from page 9)

not approach the freshness of his watercolors. In his oils, we like him as a mystic better.

Lawson's landscapes are best when he has attained a softer color effect and also a softer brush stroke. "Gray Barns," No. 1, is the single painting where his staccato green has been softened. However, in all his paintings of hills and landscape he has always produced a sense of form and of depth to his hills. His art is perhaps not an apparent thing, but must be studied or rather meditated on, before the stippling of colors, the sometimes beautiful juxtaposition of them, touches the imagination. He may appear harsh at first, but gradually the character of his painting emerges.

COMING AUCTIONS

(Continued from page 7)

Hodges, Portsmouth; No. 226, a Charles II carved ivory and tortoise shell cabinet; No. 230, an important William and Mary centre table with marquetry top; No. 231, a Queen Anne marquetry tallboy on stand; No. 232, a rare six-legged walnut desk with pivoting supports of the William and Mary period and No. 279, a Welsh carved oak high chest with fine geometrical design dating from the early XVIth century. The group of French furniture has almost equal diversity, ranging as it does from the Louis Quatorze to Empire period. Especially fine are No. 105, a pair of Regence walnut armchairs; No. 111, a walnut and tapestry wing chair also Regence; No. 117, a Directoire tapestry suite with seats and backs woven at Aubusson from cartoons by Huet; No. 243, a Regence point de St. Cyr fire screen; No. 246, a mahogany writing table attributed to Martin Carlin and Jean Pafrat; No. 262, an important *coignage* by Leonard Boudin, circa 1770 and No. 264, a marquetry writing table attributed to Charles Crescent.

The small series of Chinese bronzes appears interesting, while among the porcelains, there is an exceedingly rare Kang-Hsi apple green potiche, which should fetch a large price, as well as two charming Lowestoft garnitures. There are three very fine rock crystal chandeliers, two Venetian and one French of the mid-eighteenth century, while the carved oak wainscot library of the Regence period is another of the really striking features of the sale. Among the tapestries, the two of a set of Italian "Grotesques" woven by Philip Behagle after Jean Berain are very delightful. There is also an important set of eight Brussels tapestries by Jean Raes, having as their subject "The Story of Theseus."

There are in addition, English and

French engravings and watercolors, various antique brocades and embroideries, small objects in *verre* and ceramics, XVIth to XVIIth century etchings and engravings and some rare and charming clocks.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 57th Street
January 19, 20—First editions and library sets from the libraries of Guy B. Stearns, M. D. and Charles L. Dana, M. D.
January 20, 21, 22—The Professor Luigi Grassi collection of Italian furniture, sculpture, marbles, textiles, and jewelry.

ANDERSON GALLERIES

Park Avenue and 59th Street
January 17—The historical letters and documents of Tristam Coffin of New York City.
January 18, 19—The Lee Van Ching collection of Chinese carved jades and objects of art.
January 20, 21, 22—Paintings and sculpture from the collections of H. I. H. Archduke Leopold Salvator of Lothringen, the Earl of Lytton, the Marquess of Reading and the late Lord Grimthorpe.

January 21, 22—English, French and Italian antique furniture, tapestries, etc., from the collection of the late Lord Grimthorpe.

RAINS GALLERIES

3 East 53rd Street
January 20, 21, 22—Oriental and Chinese rugs sold by order of C. H. Ananian of Philadelphia.

AUCTION CALENDAR

WOOLWORTH, BALDWIN
ET AL COLLECTION

American Art Association, Inc.—The important paintings of the Barbizon, English and American schools from the collections of the late F. W. Woolworth and Edwin Baldwin and from the estates of the late Estelle L. Hamlin and Charles Lanier were sold at auction on January 5 and 6, bringing a grand total of \$56,975.00. Important items and their purchasers follow:

12—Albert Neuhuys, Dutch, 1844-1914. The Courtship; W. H. Woods.... \$725
24—Friedrich Johann Voltz, German, 1817-1886. Barnyard Scene; Schulze's Gallery..... 875
25—Andreas Achenbach, German, 1815-1910. A Country Scene; A. Goetz..... 850
46—Mariano Fortuny, Spanish, 1838-1874. Breakfast in the Convent Yard; B. Berchman..... 600
47—Jean Charles Cazin, French, 1840-1901. Village Scene; R. J. McKay..... 600
52—Jules Dupre, French, 1811-1889. Seacoast; W. H. Woods..... 900
56—W. Czachorski Polish, 1850. The Rehearsal; Dr. K..... 575
60—John Singer Sargent, American, 1856-1925. St. Martin's Summer, Flatbury Rectory, 1888; Knoedler & Company..... 1,700
61—George Inness, American, 1825-1894. Down From the Hills; S. M. Canfield..... 1,100
62—Alexander H. Wyant, American, 1836-1892. A Quiet Nook; F. H. Peat.... 600
65—Ridgway Knight, American, 1845-1924. In the Garden; John Levy Gallery..... 1,025
67—John Singer Sargent, American, 1856-1925. Olive Trees, Corfu; David Roberts..... 775
68—Martin Rico, Spanish, 1833-1908. Venetian Canal Scene; E. S. Bloom..... 800
69—Felix Ziem, French, 1821-1911. Stamboul, Couchant sur le Bosphore; S. M. Canfield..... 600
72—Charles Emile Jacque, French, 1813-1894. Watering the Flock; John Levy Galleries..... 1,550

GUNDLACH COLLECTION
American Art Association—The important collection of autograph letters and documents formed by the late John H. Gundlach of St. Louis was sold on January 5 and 6, bringing

BABCOCK

Gallery
19 East 49th St., New York

FERARGIL

PRICE, RUSSELL & PURDY
37 East 57th St., New York

J. J. GILLESPIE CO.

639 Liberty Ave., Pittsburgh

KENNEDY & CO.

693 Fifth Ave., New York

C. W. KRAUSHAAR

ART GALLERIES
680 Fifth Avenue, New York

CERTIFIED AS TO AUTHENTICITY
ASSOCIATED DEALERS IN AMERICAN PAINTINGS

The ART News

75—Marie Dieterle, French, 1860. Cattle Watering; Dr. F. Whiting..... 650
78—John Singleton Copley, American, 1737-1815. Earl of Leicester; Scott & Fowles..... 2,200
84—Rembrandt Peale, American, 1778-1860. Miss Charlotte Richards; Rehn Galleries..... 675
87—John Singleton Copley, American, 1737-1815. Mrs. Gayton, Afterwards Mrs. Pigott, 1779; Johan de Witt Gallery..... 2,800
103—Sir Benjamin Williams Leader, British, 1831-1923. Worcester Cathedral; F. H. Peat.... 775
122—Jules Dupre, French, 1811-1889. Sunset After the Storm; John Levy Gallery..... 575
134—Alexander H. Wyant, American, 1836-1892. Evening, Early Autumn; S. M. Canfield..... 850
141—Alexander H. Wyant, American, 1836-1892. Hillside Breaking Clouds; J. L. Crawford..... 600
147—J. Francis Murphy, American, 1853-1921. Afternoon on the Meadows; Babcock Galleries..... 1,350
148—John Singer Sargent, American, 1856-1925. The Hon. Mrs. George Lambton; A. U. Newton..... 550
149—Thomas Moran, American, 1837. Windmills; John Levy Galleries..... 550
150—Frits Thaulow, Norwegian, 1847-1906. Winter on the Canal; W. H. Woods..... 650
154—Jules Dupre, French, 1812-1889. On the Hillside; Clapp & Graham..... 800
155—Narcisse Virgile Diaz de La Pena, French, 1807-1876. Gypsies in the Wood; Findlay Art Gallery..... 600
156—Jean Charles Cazin, French, 1840-1901. Entrée du Village Escault-Pres-Equilin; Colonel Elverson..... 950
157—Henri Joseph Harpignies, French, 1819-1916. Autumn, Evening Landscape; Col. Elverson..... 925
158—Emile Van Marcke, French, 1827-1890. Animaux Revenants du Patourage; Col. Elverson..... 525
159—George Inness, American, 1835-1894. Late Sunset; Col. Elverson..... 10,500
160—Feliz Ziem, French, 1821-1911. Venice; Scott and Fowles..... 2,000
162—Theophile de Bock, Dutch, 1850-1904. Country Landscape in September; William N. Davis..... 650
163—Charles Emile Jacque, French, 1813-1894. Paturage à Midi; Mr. Larner..... 2,200
164—Charles Emile Jacque, French, 1813-1894. Interior of a Barn, with Sheep and Chickens; J. L. Crawford..... 650
165—Willem Maris, Dutch, 1844-1910. Paturage Hollandais; John Levy Gallery..... 900
166—Henri Joseph Harpignies, French, 1819-1916. Paysage au Soleil; J. L. Crawford..... 950
168—Jean Baptiste Camille Corot, French, 1796-1875. Landscape with Farmhouse; Rudert, Agent..... 800
169—Henri Joseph Harpignies, French, 1819-1916. Matinee D'Automne; Morlaix; L. Bamberger..... 2,800
170—Jean Charles Cazin, French, 1840-1901. The Retreat; W. H. Woods..... 1,000
171—Jules Breton, French, 1827-1906. Le Pardon de Kergoat; W. H. Woods..... 7,600
173—Eugene Isabey, French, 1804-1886. Departure for Fishing; O. W. Swift..... 750
175—Sir Peter Lely, British, 1618-1680. The Duchess of Richmond; W. S. Gould..... 500
177—Sir Joshua Reynolds, British, 1723-1792. Lord Pulteney; M. Knoedler & Co..... 2,400
179—Isaac Luttichuys, Dutch, XVIIth century. Portrait of a Gentleman Carrying a Boar Spear, 1665; John Levy Gallery..... 500
180—Francis Cotes, British, 1726-1770. Hon. Mrs. Beresford; J. H. Hutaff..... 675
181—Nicholas Maes, Dutch, 1632-1693. Portrait of a Lady in a Furred Dress; J. H. Hutaff..... 1,100
182—William Dobson, British, 1610-1646. Portrait of a Nobleman and His Child; L. Albrighti..... 1,300
183—Bartholomeus Van der Helst, Dutch, 1613-1670. Portrait of a Lady; Chelsea..... 525

a grand total of \$45,458. Important items and their purchasers follow:

106—Burns, Robert. Autograph letter signed to Mr. William Burns. No date; Walter M. Hill..... \$830
276—Fulton, Robert. Original signed manuscript of his work, "Notes on the Submarine Vessel, the last and most perfect of my drawings on the subject. Drawn, London, June the 12th, 1804." London, 1804; J. F. Drake..... 550
489—Louisiana Purchases. A series of 32 autograph letters signed and letters signed by Robert R. Livingston. Dated from December 30, 1801, to May 11, 1803; J. P. Horn..... 4,200
299—Green, Nathaniel. Autograph letter signed, "N. Greene." To the President of Congress, May 31, 1782; T. W. Best..... 950
623—Poe, Edgar Allan. Original autograph manuscript of an unpublished poem. Manuscript poem of 9 lines; Rosenbach & Company..... 1,850
629—Pope Gregory XIII, 1572-1585. Autograph letter, signed, September 5, 1572. To Charles IX, King of France. In Italian. On congratulating him on the Massacre of St. Bartholomew; Barret Beyer..... 600

640—Washington, Martha. Autograph letter, signed, Philadelphia, August 4, 1793. To Mrs. Fanny Washington; Thomas W. Best..... 450
648—Jefferson, Thomas. Autograph copy of a survey. No date; George Grasburger..... 625
861—Huntington, Samuel. Letter signed, Samuel Huntington, President, In Congress, June 1, 1781. To Caesar Rodney, signer of the Declaration of Independence from Delaware; Rosenbach Co..... 420
1001—Whitman, Walt. Original autograph manuscript, signed at end of his article, "Edgar Poe's Significance"; Rosenbach Company..... 900

KANN COLLECTION

American Art Association—The Alphonse Kann collection sold by his order, Part I consisting of Egyptian, Greek, Roman, Persian, Moyen Age and Renaissance works of art and Part II, paintings were sold on January 6, 7 and 8 bringing a grand total of \$289,222. Important items and their purchasers follow:

42—Egyptian sculpture, fine life-size stone head, XVIth century; H. Woods..... \$8,000

(Continued on page 12)

Amsterdam

Berlin

VAN DIEMEN GALLERIES

21 East 57th Street

NEW YORK

PAINTINGS

by

OLD MASTERS

Messrs.
Price & Russell

AMERICAN PAINTINGS

TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57TH ST. NEW YORK

Dikran G. Kelekian

Works of
ArtBankers Trust Building
598 MADISON AVENUENorthwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendome, Paris

Kennedy & Co.

Etchings by
Old and Modern MastersOld English
Sporting Prints
Marine Subjects

693 Fifth Ave., New York

METROPOLITAN
GALLERIESPAINTINGS
by AMERICAN and
FOREIGN MASTERS

New Address

578 Madison Av., New York

Opposite American Art Galleries

"American Marines"
Until February 4th

OUR GALLERY

113 West 13th Street
(THE DOWNTOWN GALLERY)

Open 10 to 6; 8 to 11 evenings; Sunday 3 to 8

GAINSBOROUGH
GALLERIES, Inc.Fine Paintings
Rare Antiques222 Central Park South
New YorkPAINTINGS, BRONZES, ROMAN
AND GREEK EXCAVATIONS, TAPESTRIES,
CHINESE PORCELAIN,
RARE RUGS, OBJETS D'ART.

AUCTION REPORTS
(Continued from page 11)

56—Assyrian stone relief, XVIIth century B. C. Head of Assurbanipal; D. G. Kelekian.....	4,000
65—Colossal head in white marble, IVth to IIIrd century B. C. Head of Artemis; Joseph Brummer.....	3,600
84—Nude archaic statuette, Greek, c. 500 B. C. of a bearded man; Fogg Art Museum.....	425
130—Polychrome group in hard stone, school of the Voies, XIIIth century, St. Christopher, carrying on his shoulders the Infant Christ; John Simon.....	1,700
136—Boxwood group, Ile de France, XIIIth century. Standing figure of the Virgin with the Child in her arms; W. W. Seaman, agent.....	3,000
137—Boxwood group, French, early XVth century. The Virgin, seated, holding the Child, standing, on her knee; Metropolitan Museum.....	800
140—Giovanni-Antonio Amadeo, Pavia, 1447-1522. Marble group of the Virgin and Child; Prince Talleyrand.....	3,000
152—Vecchietta, Siena, 1412-1480. Boxwood figure of Christ, seated, wearing the crown of thorns, nude save for a drapery across the left leg, a rare specimen of the art of the Sienese sculptor; W. W. Seaman, agent.....	3,000
156—Antonio Rossellino, Florence, 1427-1478. Part of an altar, in white marble, heads and wings of cherubs, in the finest style of the master; Ercole Camessa.....	2,000
160—Capital of a pilaster, Florence, XVth century, in grey stone, from the courtyard of the Strozzi palace, Florence. A nude female figure, between two winged male figures, and acanthus leaves; Metropolitan Museum.....	900
185—Glazed earthen bowl, with a green decoration engraved in relief, Persia, VIIIth century; Metropolitan Museum of Art.....	600
198—Upper part of an earthen water-jar, ornamented with a figure of an animal, amid scrolls, with two human heads and two lion heads on either side, Persia, XIIth to Xth century; Metropolitan Museum of Art.....	675
204—One of four lustre tiles, of a man seated on the ground, extremely rare, Persian, found at Fostat; Cyril Andrade.....	400
214—Persian bowl, white with polychrome and gilt ornamentation, Rhages, XIIth century; Metropolitan Museum.....	500
219—Persian vase, with cobalt-blue over embossed frieze, showing a procession of figures of Mongolian type; Emil Tabbaa.....	525
220—Persian bowl, flat, with narrowing mouth, polychrome and gilt decoration; D. G. Kelekian.....	1,350
224—Persian bowl, lustre, with blue decoration on white ground, Rhages, XIIth century A. D.; Metropolitan Museum of Art.....	700
263—Persian bowl, with flattened rim, Sultanabad, XIIth century; George H. Meyer.....	500
301—Bronze Ewer, Hamadan excavations, XIIth century; Ernest Oulmann.....	700
320—Persian miniature of a young man, standing beside an oleander tree, of rare quality; G. E. Fuller.....	500
328—Persian miniature, portrait of a young woman, standing, frescoed in beautiful and harmonious colors, Persia, XVth century; G. E. Fuller.....	600
360—Italian bronze by Bartolomeo Bellano, Padua, 1430-1502. Statue of Atlas; John Simon.....	9,500
381—Italian bronze by Giovanni da Bologna, 1524-1608. Fabulous two-legged monster; Goldschmidt Galleries.....	1,500
382—Italian bronze by Giovanni da Bologna. Group representing a lion felling a bull; Henry C. Phipps.....	1,000
433—Enamelled reliquary, Limoges, early XIIth century; Kleinberger Galleries.....	2,000
459—Gilt bronze plaque, French, XIIth century, representing the Crucifixion; Metropolitan Museum of Art.....	950
492—Tapestry panel, French, end of XVth century, representing the fate of the callous rich man; Ercole Canessa.....	5,500
498—Ispahan rug, XVIth century; A. J. Kobler.....	2,000
499—Large Ispahan rug, XVth to XVIth century; A. J. Kobler.....	2,000
501—Persian prayer rug, XVIth century; W. W. Seaman, agent.....	14,000
503—Persian garden rug, XVIth century; J. M. Elliott.....	2,600
The Alphonse Kann sale, Part II., consisting of paintings and drawings, was sold on January 7, bringing a total of \$63,575. Important items and their purchasers follow:	
34—Andrea del Castagno, Florence, 1390-1457. Christ Crucified; E. Canessa.....	\$950
35—Eusebio di San Giorgio, Perugia, end of XVIth and early XVIIth century. Legendary scene in a landscape; J. Seligmann & Co.....	1,050
36—Botticini, Florence, XVth century. Demarcation of the boundaries of Rome; W. H. Woods.....	800
37—Giovanni dal Ponte, Florence, XVth century; The Virgin and Child, with two angels; J. Brummer.....	500

38—Pier Francesco Fiorentino, Florence, painted during last quarter of XVth century. The Virgin and Child, with two angels; R. M. Hurd.....	3,200
41—Bicci de Lorenzo, Ogival panel, St. John the Baptist, and St. Sebastian; J. Simon.....	2,000
42—Bicci de Lorenzo, Ogival panel, companion to the above. St. Antony and St. Stephen; J. Simon.....	2,000
43—Neri de Bicci, Florence, 1415 (?). The Virgin and Child; E. Erderheimer.....	625
44—Sassetta, Stefano di Giovanni, Siena, 1382-1450. The Virgin and Child; J. Simon.....	1,300
45—Cimabue, Florence, 1240 (?)-after 1302. The Virgin; Seaman, Agent. 3,700	
46—Domenico Morone da Verone, Verona, 1442-1503. Christ Crucified between two thieves; Burnet-Clarke.....	900
47—Antonio Pollaiuolo, Florence, 1443-1490. Portrait of a young Florentine patrician; J. Brummer.....	2,900
48—Tintoretto, Jacob Robusti, Venice, 1518-1594. Christ Kneeling in the Garden of Olives; F. Kleinberger Galleries.....	2,200
49—Giovanni Bellini. Head of the Virgin, with white hood and bright blue mantle; J. Simon.....	1,250
50—Pieter Brueghel the elder, Antwerp, 1525-1569. A rustic wedding; E. Canessa.....	1,600
51—School of Bruges, XVth century. Adoration of the Infant Christ; Rudert, Agent.....	1,800
52—Adrian Isenbrandt, Bruges, 1510-1551. Rest on the Flight into Egypt; Rudert, Agent.....	2,000
53—Adrian Isenbrandt. The Virgin and Child; Seidlitz & Van Baern, Tryptych; George L. Spencer.....	4,100
55—Vincenzo Catena, Venice, XVth-XVIth century. The Virgin and Child, against a drapery in a landscape; Charles of London.....	500
56—Lorenzo Lotto, Venice, 1480-1560. Portrait of a man with a fair beard, black cap and cloak; Count Contini.....	1,000
57—School of Avignon, early XVth century. The Birth of the Virgin; Rudert, Agent.....	1,500
60—J. W. M. Turner, London, 1775-1851. A view of the Thames; T. Williams.....	2,200
62—Th. de Keyser, Holland, XVIIth century. Portrait of an old lady; A. R. Louis.....	550
63—Karl Fabricius, Delft, 1624 (?)-1654. Presumed portrait of the artist, holding a palette; F. Kleinberger Galleries.....	1,050
64—Jan Steen, Leyden, 1626-1679. Portrait of a man wearing a red cap; F. Kleinberger.....	800
67—Cornille de Lyon, France, XVth century. Portrait of a handsome young nobleman; J. Simon.....	2,000
68—French school, XVIth century. Portrait of a lady, in black dress; A. C. Goodyear.....	550
69—Nicholas Poussin. The Holy Family; E. Canessa.....	575
71—Nicholas Poussin. Abraham sacrificing the sheep; Findlay Art Galleries.....	575
72—Bernard van Orley, Brussels, 1471-1541. Lucretia, forcing a dagger into her breast; J. Brummer.....	850
73—P. P. Rubens. The entombment of Christ; Johan de Witt Galleries....	925
78—German school, XVth century. Christ made prisoner; Charles of London.....	1,050
79—Antonio Moro, Utrecht, 1512-1581. Portrait of a young man dressed in black; M. J. Rougerson.....	600
82—Francois Boucher, Paris, 1703-1770. Overdoor; allegory of Love and the Fine Arts; Metropolitan Galleries.....	700
83—Jean-Honoré Fragonard. Portrait of a young woman; J. D. Butler.....	700
84—Jean-Honoré Fragonard. Woodland landscape, with figures; T. Williams.....	1,050
85—Pierre-Paul Prud'hon, French, 1758-1823. The rape of Psyche; T. Williams.....	900
SHEEHAN, RIDER ET AL COLLECTION	
The Anderson Galleries—The collection of modern etchings, English sporting prints and drawings of the continental schools, the property of Mrs. William F. Sheehan, Mr. Frederick Rider, Mrs. B. C. Landauer and other private owners was sold on January 5, bringing a grand total of \$12,146.50. Important items and their purchasers follow:	
27—David Young Cameron, contemporary Scottish. Winchester. Original dry-point; Mrs. W. A. Crawford.....	\$550
38—Nicholas de Launay, French, 1739-1792. Le Billet Doux; Qu'en Dit L'Abbe, etching; M. Knoedler & Co.....	350
43—S. Arlent Edwards, contemporary American. Madame Adelaide, Madame Henrietta and Louis de France, mezzotint; M. Knoedler & Co.....	350
47—S. Arlent Edwards, contemporary American. The Garden Party, The Music Lesson, a pair of mezzotints..	325
55—Hedley Fitton, contemporary English etcher. The Rose Window, Notre Dame; Mr. Charles Sessler.....	400
60—Jean-Honoré Fragonard, French, 1732-1806. Landscape with Figures and Cattle; Mr. H. E. Howley.....	400
66—Sir Francis Seymour Haden, 1818-1910. A Sunset in Ireland; George J. C. Grasberger, Inc.....	800
67—Sir Francis Seymour Haden, 1818-1910. Shere Mill Pond; Mr. H. E. Howley.....	375
G. F. SAITO COLLECTION	
The Anderson Galleries—Oriental art, chiefly Chinese, of porcelains, celadons, far eastern paintings, bronzes, pewter, carvings, textiles	
30—Pier Francesco Fiorentino, Florence, painted during last quarter of XVth century. The Virgin and Child, with two angels; R. M. Hurd.....	3,200
41—Bicci de Lorenzo, Ogival panel, St. John the Baptist, and St. Sebastian; J. Simon.....	2,000
42—Bicci de Lorenzo, Ogival panel, companion to the above. St. Antony and St. Stephen; J. Simon.....	2,000
43—Neri de Bicci, Florence, 1415 (?). The Virgin and Child; E. Erderheimer.....	625
44—Sassetta, Stefano di Giovanni, Siena, 1382-1450. The Virgin and Child; J. Simon.....	1,300
45—Cimabue, Florence, 1240 (?)-after 1302. The Virgin; Seaman, Agent. 3,700	
46—Domenico Morone da Verone, Verona, 1442-1503. Christ Crucified between two thieves; Burnet-Clarke.....	900
47—Antonio Pollaiuolo, Florence, 1443-1490. Portrait of a young Florentine patrician; J. Brummer.....	2,900
48—Tintoretto, Jacob Robusti, Venice, 1518-1594. Christ Kneeling in the Garden of Olives; F. Kleinberger Galleries.....	2,200
49—Giovanni Bellini. Head of the Virgin, with white hood and bright blue mantle; J. Simon.....	1,250
50—Pieter Brueghel the elder, Antwerp, 1525-1569. A rustic wedding; E. Canessa.....	1,600
51—School of Bruges, XVth century. Adoration of the Infant Christ; Rudert, Agent.....	1,800
52—Adrian Isenbrandt, Bruges, 1510-1551. Rest on the Flight into Egypt; Rudert, Agent.....	2,000
53—Adrian Isenbrandt. The Virgin and Child; Seidlitz & Van Baern, Tryptych; George L. Spencer.....	4,100
55—Vincenzo Catena, Venice, XVth-XVIth century. The Virgin and Child, against a drapery in a landscape; Charles of London.....	500
56—Lorenzo Lotto, Venice, 1480-1560. Portrait of a man with a fair beard, black cap and cloak; Count Contini.....	1,000
57—School of Avignon, early XVth century. The Birth of the Virgin; Rudert, Agent.....	1,500
60—J. W. M. Turner, London, 1775-1851. A view of the Thames; T. Williams.....	2,200
62—Th. de Keyser, Holland, XVIIth century. Portrait of an old lady; A. R. Louis.....	550
63—Karl Fabricius, Delft, 1624 (?)-1654. Presumed portrait of the artist, holding a palette; F. Kleinberger Galleries.....	1,050
64—Jan Steen, Leyden, 1626-1679. Portrait of a man wearing a red cap; F. Kleinberger.....	800
67—Cornille de Lyon, France, XVth century. Portrait of a handsome young nobleman; J. Simon.....	2,000
68—French school, XVIth century. Portrait of a lady, in black dress; A. C. Goodyear.....	550
69—Nicholas Poussin. The Holy Family; E. Canessa.....	575
71—Nicholas Poussin. Abraham sacrificing the sheep; Findlay Art Galleries.....	575
72—Bernard van Orley, Brussels, 1471-1541. Lucretia, forcing a dagger into her breast; J. Brummer.....	850
73—P. P. Rubens. The entombment of Christ; Johan de Witt Galleries....	925
78—German school, XVth century. Christ made prisoner; Charles of London.....	1,050
79—Antonio Moro, Utrecht, 1512-1581. Portrait of a young man dressed in black; M. J. Rougerson.....	600
82—Francois Boucher, Paris, 1703-1770. Overdoor; allegory of Love and the Fine Arts; Metropolitan Galleries.....	700
83—Jean-Honoré Fragonard. Portrait of a young woman; J. D. Butler.....	700
84—Jean-Honoré Fragonard. Woodland landscape, with figures; T. Williams.....	1,050
85—Pierre-Paul Prud'hon, French, 1758-1823. The rape of Psyche; T. Williams.....	900
H. KEVORKIAN COLLECTION	
The Anderson Galleries—The H. Kevorkian collection of near and far Eastern art was sold on January 7 and 8, bringing a grand total of \$83,910. Important items and their purchasers follow:	
100—Chinese painted pottery vase, Han period; Mr. R. M. Chait.....	\$300
104—Fresco painting, China, Tang period; Mr. R. M. Chait.....	275
105—Fresco painting, China, Tang period; Mr. E. D. Rollinson.....	320
106—Fresco painting, China, Tang period; Mr. J. F. Schwab.....	300
111—Green-glazed pottery jar, Sultanabad, Persia, XIIth-XIIIth century; Mr. E. D. Rollinson.....	275
138—Oriental double-faced tapestry, Caucasus, circa 1700; Mr. E. F. Collins, agent.....	1,600
139—Old seraband, Persia, 1800. 10 feet 10 inches 4 feet 2 inches; Mr. O. H. Carroll.....	475
216—Pair of palace doors, Ispahan, Persia, circa 1700; Mr. E. F. Collins, agent.....	1,600
227—Frieze composed of forty enamelled tiles forming a complete picture, Ispahan, Persia, circa 1650.....	2,000
242—Kuba floral rug, circa 1700; Miss H. Counihan, agent.....	1,750
228—Panel composed of one hundred and sixteen tiles forming a complete picture; Ispahan, Persia, circa 1650; Mr. E. D. Rollinson.....	3,000
244—Royal millefleur rug, South Persia, XVIIth century; Mr. E. F. Collins, agent.....	3,000
245—Important Kuba carpet of early and rare type, North Persia, XVIth century; Mr. R. L. Behar.....	6,750
246—Ispahan carpet, East Persia, XVIth century; Mr. J. B. Williams.....	2,400
247—Transylvanian cathedral rug, Persian origin, XVIth century; Miss H. Counihan, agent.....	3,000
248—Royal floral carpet, north-west Persia, beginning of the XVIth century; Mr. E. D. Rollinson.....	8,500
249—Turkish court carpet, Western Asia minor, XVIth century; Mr. J. F. Schwab.....	8,500

GALERIE NEUMANS

102 Rue de Louvain, BRUXELLES
8 Rue Volney, PARIS (2e)
Thousands of pictures, old masters,
Bought and Sold Every year
to the trade

Galerie Granoff
MODERN PAINTINGS
166 Bd. Haussmann, Paris

Galerie Granoff
MODERN PAINTINGS
166 Bd. Haussmann, Paris

FURNITURE SILVER PORCELAINS

ON EXHIBITION AT THE

MADRID

King Alfonso has just signed a decree naming a committee that will supervise and coordinate all celebrations in connection with Goya's centenary in 1928. That great artist is held in Spain in such reverence that in most towns public and private bodies have long since taken steps to effect ceremonies of divers types in homage to the painter's memory. The body that has just been formed, by taking in hand and properly ordering all the isolated forces of Goya's worshippers, will obviate the danger of overlapping and assure the success of the celebrations. The most prominent members of the committee are the mayor of Madrid, the Duke of Alba and the painter Zuloaga.

* * * * *

The National Museum of Modern Art is holding the annual exhibition of the painters pensioned by the State in the monastery of Pauar. Each successive year emphasizes the usefulness of this institution. The monastery of Pauar is an imposing medieval building picturesquely situated in the heart of the mountains North of Madrid, amid grandiose scenery. At the dissolution of the monasteries in 1835, this one reverted to the State, but its isolated position rendered it useless for any practical purpose, and it was stripped of its artistic furnishings and allowed gradually to fall into decay. A few years ago the Government decided to turn it into an artists' colony, in which are pensioned each year a certain number of the most promising art students in the official schools. It has already become an institution of the first rank, which has produced some of the best Spanish painters of today. The present exhibition, including the excellent work of Briones, Ginesta, Ribera, Sainz, Tablada and Villegas, maintains the high standard of quality which was expected.

* * * * *

The restoration of the church of St. Francis the Great in Madrid to the Franciscan Order, which ruled it until 1835, when it was taken over by the State, has brought into prominence an important picture by Goya which had remained forgotten in that church since it was painted in 1784 to the order of Charles III. It represents "St. Bernard preaching to Alfonso of Aragon," and its importance lies in the fact that it is the first religious picture which Goya painted, and also it is the first self-portrait of the artist, as he included himself in the group of listeners to the saint's predication. There is a complete documentary record of the competition for this picture, in which Goya, then young and practically unknown, carried off the prize of 10,000 reals against the most famous painters of the day.

* * * * *

The Society of Art Friends is holding an exhibition of the enamels of Ricardo Arrue. Although it is the first time his work is seen in Madrid, the artist has already an excellent record. For years he has been studying in home and foreign museums, the masterpieces of the Limoges enamellers of the XVIth century, in an endeavor to revive their technique. He has exhibited in many places, notably in Barcelona, Bilbao and Buenos Aires in 1922, obtaining a silver medal. In the International Exhibition of Decorative Art held in Paris in 1925, he was awarded the gold medal. The work he is now showing display a complete mastery of the process, and a great variety of sizes and subjects, from the most minute and delicate jeweller's work, to enamelled plaques of high decorative value.

* * * * *

The studio of the celebrated painter Ortiz Echagüe has been the scene of a brilliant social function with the occasion of the private view of the portraits the artist has just completed of the American Ambassador to Spain and Mrs. Hammond. The élite of the art world and the diplomatic corps were unanimous in congratulating Ortiz Echagüe for having created such magnificent works of art.

* * * * *

The young Catalan sculptor Federico Mares is holding an exhibition of his works in the Nancy Galleries. The seventeen pieces shown reveal an artist gifted with an exceptional facility of vision, that enables him to extract the most beautiful decorative motifs from the byzantine and romanesque schools, together with a most happy taste in selecting the materials best suited to the rendering of the ideals he wishes to express. At the same time he possesses the power of symbolizing with great directness such contrasting elements as pain, grace, mysticism. His technique is far more mature than one would expect

from a young artist, and says well for his achievements to come. He is at his best in his religious representations, such as the three "Oratorios" and especially the "Romanesque Altar" in which seems to be concentrated the spirit that has animated Spanish religious sculpture for ten centuries.

* * * * *

The Municipality of Madrid has granted an annual subvention of 15,000 pesetas (\$2,500) to the Prado Museum, and the first instalment has been used in the purchase of a fine picture of the school of Madrid of the XVIIth century. It represents St. Augustine in prayer, with the Virgin and the Infant Christ appearing to him. On one side, a table covered with a red cloth, upon it a book and an inkstand, on the ground, the mitre, which is an admirable piece of painting. It is a picture of great technical value; the modelling of the head and hands, the intense blacks of the vestments, the delicacy with which the celestial apparition is treated, the strength and directness of the composition, make this picture one of the most splendid examples of the school of Madrid in the time of Philip IV. It is signed and dated Mateo Cerezo 1663. Cerezo was a great artist who died in 1666, unfortunately still young, as he is thought to have been born in 1635. Although a contemporary of Velasquez, he did not allow himself to be swamped by the influence of the master, but maintained his personality with vigor. The scarcity of his pictures makes this a welcome addition to the Prado.

* * * * *

In the excavations which the Government is carrying out in Tarragona, and which have already yielded such a rich harvest of treasures of the Roman occupation, fresh discoveries continue to be made. The latest include, besides a number of slabs with IVth century inscriptions, a beautiful mosaic, about a quarter of which is missing, in perfect state of preservation. It represents a priest of the primitive Christian church, wearing white vestments, with the right hand raised as if in the act of blessing. In his left hand he is holding what looks like a roll of parchment. It is surrounded by a border, in which red and yellow marbles predominate. This discovery is considered of great importance by archaeologists, who attribute this valuable mosaic undoubtedly to the IVth century A.D.

* * * * *

The Museum of Modern Art is holding an exhibition of great importance, in so much that it marks the appearance of new forces in the field of art. It includes 181 works (oils, watercolors, drawings) of the pupils of the open air schools in Mexico. They are mostly Indian youths, who have been taught to express their impressions in their own way, free from any European influence or from the deadweight of academic conceptions. The result is a great diversity of emotions created by the way in which each individual temperament has felt color and line and the way in which it is expressed, by means of a technique that is spontaneous and genuine, direct and forceful.—E. T.

LONDON

Last week I wrote of the resignation of Charles Sims from the Keepership of the Royal Academy and of the vacation of his apartments at Burlington House by his family. Now comes a statement from his wife that they will resume residence there on the return of the artist from America, possibly for a year, and that he has no intention of remaining indefinitely, as has been stated, in the States for the purpose of executing commissions for portraits. He is, indeed, obliged to complete by the spring certain work at St. Stephen's Hall, and to accomplish this, January should see him home again. It is strenuously denied that the matter of King George's unfortunate portrait has had anything to do with the affair, and purely private reasons as explanation of the resignation are alleged.

* * * * *

There is a very subtle compliment implied in the decision of the French Minister of Fine Arts to buy from the Sale in Aid of the French National Fund to Save the Franc, the oil-painting which C. R. W. Nevinson had presented for disposal on its behalf. The picture is of course one by his own brush, and I believe is derived, as regards theme, from his experiences in France during the War. One of the most memorable of all the war-pictures was Nevinson's "Road to Ypres" (or some similar title to that effect), in which the long, undulating curves of the long road were so drawn as to make one feel the ache and the weariness in every inch of it. A more expressive piece of work it would be difficult to suggest.

* * * * *

There have been a number of minor "finds" within the last few weeks—interesting but not of extreme importance. For instance, a portrait of W. H. Hudson by Alfred Hartley has been brought to light, as reported in THE ART NEWS of December 25. Another discovery is that of a reputed Romney, a portrait, dated 1787, and belonging to the Town Hall of Beaumaris in Wales. The Corporation have decided that should the attribution be established they will sell the portrait and carry out local improvements with the proceeds. In view of the record prices fetched by this artist's work of late, the decision would appear to be a wise one . . . especially so far as the discreet waiting for the establishment of the attribution is concerned! For the discovery of the same painter's "Death of Wolfe," the report of which I mentioned last week, has already been discredited. The picture is now described as a copy, and whether it is even a copy of the original Romney is by no means sure since the subject was one at which many an artist about that time tried his hand.

* * * * *

Sir William Orpen is acting as Chairman at the meetings of the Committee

controlling the affairs of the British Artists' Exhibitions, an association that is to function at various centres all over the country with the idea of bringing artists and buyers into closer touch, and fostering the interests especially of unknown men of promise. It is a rule of the board that no picture is to be priced at more than £50, at least for the present, and artists are encouraged to price all works at figures which will attract sales. This should develop a new class of purchaser among middle-class folk of average means, and also protect the more obscure men from the competition of those who have already made their names and who place ambitious prices on their pictures. The first exhibition is being held at the Municipal Gallery at Leeds, the expenses being borne by Sir Joseph Duveen, so that the poorer artists need have no barriers against their contributing. What Sir William himself new receives for his portrait work has recently been revealed in connection with the Fund for the National Association for Combating Tuberculosis, for which he has offered to paint a portrait, provided the fee for it is first handed to him so that he may give it over himself to the Committee. A full-length is priced at £2,500, a three-quarter length at £2,000 and a head at £1,500. He himself deplores that the artist is an individual, unversed in the mysteries of salesmanship and badly in want of some business head to see his sales through for him. With his own Scotch head, he has little need for any such assistance and can carry through a deal with as much perspicacity as anyone!

* * * * *

Next week is to see the opening by Viscount Lascelles at the City Art Gallery of an exhibition of engravings by Samuel Cousins, practically the whole of the artist's output being covered and many of the plates being the sole examples known to be still in existence. The whole have been brought together by Sir Berkeley Moynihan, who has been fortunate in securing the rare series carried out by Cousins during his apprenticeship to S. W. Reynolds, the engraver from whom he derived much of his skill. These are signed by him as being entirely his own work, and half a dozen of them are the only known copies so authenticated. For the student, those trial proofs which have been retouched by the artists concerned for Cousin's guidance should be of particular value.

* * * * *

The McEvoy portrait of Mrs. Claude Johnson was one of the most attractive things at the 1926 Royal Academy, and its presentation by the sitter as a memorial to her late husband will enrich the Tate Gallery considerably. It is one of his happiest works, the figure being slightly more definitely modelled than is usual with him. The difference in merit between this artist's portraits of men and of women is remarkable.

Another acquisition by the nation (this

through the National Art Collections Fund) is the bust of Roubillac by himself executed towards the close of his somewhat troubous career. It was no doubt in order to pay his debts that his widow parted with the bust after the preliminary sale of his effects had failed to secure the sum requisite to defray them. It passed during the middle of the XIXth century into the keeping of the firm of Colnaghi, from whom it was bought back by a grand-daughter of the sculptor, a woman possessing a remarkable likeness to the artist. It is a fine piece of work, and gives a good idea of the individuality of the man who left so vital an impress on the art of his day.—L. G-S.

PHILADELPHIA

At the Philadelphia Art Alliance, oil paintings by John F. Folinsbee and R. Sloan Bredin, both of New Hope, Pa., are now on view. At the same time block prints by Ten Klooster are being shown.

* * * * *

The jury of awards for the thirty-third annual exhibition at the Art Club, has given the gold medal to W. Elmer Schofield, for "Morning Light," and honorable mention to Arthur Meltzer, for "Along the Mystic River."

* * * * *

Arrah Lee Gaul will hold an exhibition of her recent paintings, including those of High Street, at the Art Club, until January 27.

Sale XXXVI March 15th-16th, 1927

**A very important
Collection of a Prince
1Ind Part**

**LITHOGRAPHS
of the French School
Daumier, Gavarni, Lami,
Monnier, etc.**

**CARICATURES
of the French and
English Schools**

**DRAWINGS
Hollstein & Poppel
Meinekestrasse 19
Berlin W 15**

PAUL

BOTENWIESER

OLD

MASTERS

489 Park Avenue
Anderson Galleries Building
NEW YORK

5 Bellevuestr. Berlin W. 9
Opposite the Hotel Esplanade

G. HESS
Old Engravings
Rare Books
9 Brienerstr. Munich

CERCLE ARTISTIQUE D'ANVERS

Rue d'Arenberg, Antwerp, Belgium

A SALE BY AUCTION

Will be held at the above address March 14th, 1927
Private view days, Saturday, March 12th, Sunday, March 13th

IMPORTANT COLLECTION OF THE LATE FLOR BURTON, ESQ.
consisting of

PAINTINGS BY OLD MASTERS

of various schools, among which are outstanding examples by A. CAMERARIUS, P. P. RUBENS, HOPPNER, TENIERS, JORDAENS, WATTEAU, Etc.

The sale will be organized by the Experts M. & V. Claes, Conservateurs of the Musées Steen and Vleeshuis, Antwerp.

Plain catalogues free. Catalogues with 60 illustrations 5s—(on view at the offices of THE ART NEWS.) For further information apply to

M. M. F. & V. CLAES, Grand Godaert 28, Antwerp, Belgium



"The Festive Dance"

NOW SHOWING

for the first time in America

SIMKA SIMKHOVITCH

well-known Russian Painter

at the Galleries of

ART PATRONS OF AMERICA

9 East 57th Street, New York

Under the Direction of Marie Sterner

PARIS

Many exhibitions have taken place in December, and many of them excellent. In the first place the Fauconnet retrospective must be mentioned.

Faithful to his plan of organizing from time to time at the Luxembourg Museum temporary exhibitions, M. Masson gave in the old Salle des Ecoles Etrangères, an exhibition of the work of Guy-Pierre Fauconnet, who died prematurely in 1920 at the age of thirty-eight. At a time when the greater number of the "jeunes" were more or less drawn into Cubism, Fauconnet offered the rare example of an artist, young and an innovator, whose art owed absolutely nothing to its doctrines. The sense of beautiful form and of pure line which he possessed to an extreme degree, as well as the unique restraint and sobriety of his drawing gave an exceptional quality to his style. His nudes have often been compared to those of Ingres, a comparison which is more superficial than real. The sources of this art, so intentionally objective and so reserved, are to be found much further removed from us, and the frescos of Pompei are probably more akin to it. Who knows but that the work of Fauconnet, too soon cut short, may some day exercise an uncommon influence.

* * * * *

Emile Bernard who gave an important exhibition of his paintings last year at the Jean Charpentier Gallery has just had in the same gallery an exhibition of wash drawings. This artist who is at the same time painter, poet and art writer, who by his great culture, the richness of his inspiration, the elevation of his thought, as well as by the fecundity and scope of his work recalls the masters of the Renaissance, is one of those who thirty years ago understood that naturalism is a blind alley, and that the only way to emerge from it is to come back to classicism.

For several years Emile Bernard has passed the greater part of his time in Italy. He finds more inspiration in San Marco than in the Eiffel tower, and in the Ponte Vecchio than in Brooklyn bridge. M. Jean Cocteau decides that one must be true to one's own time, Emile Bernard prefers the past. The chief thing is to be true to one's ideal. The fine sepia shown at this exhibition give in a free and personal manner the most characteristic aspects of Genoa, Florence and Venice and prove that Emile Bernard has remained faithful to his.

* * * * *

Italy has as many aspects and expressions as there are artists to seize and record them. Always somewhat austere, even when gay, the landscapes of small towns of the Veneto, and even of Venice, by Henry de Waroquier have something dramatic which makes one think of the Italy by Leopardi, of Mazzini and the Carbonari. A true poet of stones, he is never happier than when he paints houses and cities. The perfect economy of his means of expression and his mastery of technic are admirable, and the exhibition which he has just had at the Druet gallery has had as great a success as that which he made two years ago in the same gallery.

* * * * *

A lover of plastic beauty, Simonidy is above all a painter of woman. Composed according to the best classic tradition his powerful nudes, constructed in an ample and generous style, true hymns in honor of the human form, are of an admirable rhythm and serenity. Simonidy conceives the treatment of the nude as did the artists of the time of Pericles and of Leo the Xth, and not as those of today. Architectural and full of nobility, his art is most suitable for mural decoration and one can only hope that some Maecenas will some day have his palace decorated by him. The exhibition which he has just had at the Petit galleries has been a great success.

* * * * *

That of M. Stoenesco, also a Rou-

manian, took place at the Jean Charpentier gallery, and while it was of an entirely different character, it also was greatly appreciated. It is not so much the human form which interest Stoenesco as human nature itself. His portraits are portraits of the soul, and also his landscapes are according to the expression of Stendahl, real "états d'âme." He has a vibrating touch, sensitive and harmonious color, and is a painter in the most complete acceptation of the term.

* * * * *

"Forever Matisse, Dufy, Rouault, Sérénac, Vlaminck, Picasso and Laurencin! One sees nothing else at the dealers. Have you no other artists?" I was asked some time ago by an American critic passing through Paris. There are others.

Chosen with perfect taste, the Billiet Gallery, newly installed in the rue de la Boétie, has brought together a group of some of the best painters of the day, outside of the "aces." I particularly noted some elegant paintings of the figure by Bosshardt, robust Fauconniers, broad Meters, powerful Mazarrels, nervous landscapes by Vergé-Sarrat, sensitive Cubines, solid Prunus, and to conclude, some paintings by Pierre Gaëtan, one of the most sound landscape painters of the day.—H. S. C.

PRAGUE

The magnificent donation of the banking company Petschek & Co. in Prague of 150,000Kc to the State collection in Prague should be mentioned as a fine example of public spirit. The money has been used to acquire an altar-piece of a XVth century by an anonymous Bohemian master. The rest of the sum forms a nucleus of a public subscription for the acquisition of an important work of mediaeval Bohemian painting.

* * * * *

The society of friends of art in Prague has assembled a very distinguished collection of paintings. They are housed in four rooms of the Parliament pending the completion of a gallery building. The collection has been rearranged and newly set up by the director Dr. Kramar and included forty-six recently acquired items. The collection of Bohemian primitive paintings, which has lately been enriched by sixteen canvases is especially noteworthy. Bohemian art of the XVIIth and XVIIIth century is represented by characteristic examples.

The Hungarian painter Perlmuter has been elected honorary member of the London International society. The Uffizi in Florence have acquired the artist's self-portrait. A portrait of the Hungarian painter Rippi-Romay has also been added to this collection. Municipal authorities in Rio de Janeiro announce an international competition for a theatre building in this town. The building will be erected in 1927-29.—F. T.

DETROIT

The Michigan Artists at their annual show, which went on view at the Detroit Institute of Arts last week, have this year attempted an innovation in the selection of the prize awards. Instead of the usual three man jury, the exhibitors themselves balloted on the prizes with the results that follow. To the layman they seem no more justly awarded than usual, but probably there is more comfort in the breasts of the exhibitors.

The Scarab Club Gold Medal with its cash accompaniment goes this year to W. G. Sesser for "Spring," as being the picture which contributes most to the success of the show. The Frank C. Hecker prize of \$100 for the best figure subject to Clarence Chong for his portrait "Bertha Gruber." The Mrs. Herbert C. Munro prize of the same amount for the best decorative figure composition to Roy Gamble for "Blue Gothic." The Frederick Zeigler prize of \$50 for the best picture by an artist who has never before received an award in this exhibition, to Arthur Sert for his "Summer in the Village." The Clara E. Dyar prize of \$50 for the best work in black and white to Reginald O. Bennett for "Drawing." The Mrs. August Helbig prize for the best piece of sculpture to Raymond Turner for "Figure of a Man." The Mrs. Neville Walker purchase prize for the best watercolor—chosen by a special jury in which the donor figures—to Harry Smith for "Water Color." The Detroit Museum of Art Founders Society prize of \$200 for the best work in the exhibition regardless of subject or medium, chosen by a special Founder's committee, to Fanny B. Von der Velde for "Purple and Gold." The exhibition will continue until February 1.

* * * * *

The Gordon Galleries are showing this week an exhibition of thumb box sketches in oil by Thomas Roache; at the Society of Arts and Crafts is an exhibition of modern and historic examples of Irish linen damask.

* * * * *

The new art school inaugurated last fall by the Society of Arts and Crafts have recently added two new teachers to their staff: Mr. E. A. Gurr of Boston, who comes as consulting director and will give lectures on history and theory of design and on various phases of the decorative arts. Miss Alma Kundsen, also of Boston and recently connected with the Museum of Fine Arts there, is another new staff appointment who will assist the design department and inaugurate a course in museum research. Samuel Cashwan, Detroit sculptor, who has been studying in Paris for the past six months, will return to open sculpture classes in the school with the new term in February.

* * * * *

Max Kalish, the Cleveland sculptor of (Continued on page 15)



"The Spanish Shawl" by Millie Bruhl Frederick

PORTRAITS by
MILLIE BRUHL FREDERICK

January 10th to 22d

MILCH GALLERIES

108 West 57th Street

Jacques Seligmann & Co., Inc.

3 East 51st Street
NEW YORK

PERMANENT EXHIBITION
of

WORKS of ART
and PAINTINGS

PARIS—57 Rue St. Dominique

REINHARDT
GALLERIES

730 Fifth Avenue, New York

Paris Office:
11 Bis Rue Boissy d'Anglas

PAINTINGS

By OLD and
MODERN
MASTERS

OBJETS D'ART

GOLDSCHMIDT
GALLERIES

730 Fifth Avenue, New York
11 Bis Rue Boissy d'Anglas, Paris
Kaiserstrasse 15, Frankfurt
Victoriastrasse 35, Berlin

Lewis &
Simmons

Old Masters
and
Art Objects

730 Fifth Ave., New York

CHICAGO, 908 N. Michigan Ave.
LONDON, 74 South Audley St.
PARIS, 16 Rue de la Paix

F. Kleinberger
Galleries

Inc.

725 Fifth Avenue
NEW YORK
9 Rue de l'Echelle
PARIS

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES

of all Schools
and
OLD DUTCH MASTERS

M. GRIEVE
COMPANY

234 East 59th Street
New York City

Tel. REGENT 3492-1984

Importers of
GENUINE ANTIQUE
CARVED WOOD FRAMES

We have the correct

PERIODS FOR OLD
MASTER PAINTINGS

Engravings, Tapestries
Needle Points, Embroideries,
Mirrors and Crucifixes.

REPRODUCTIONS
in sizes 12x16 to 56x90
Always in stock

DETROIT

(Continued from page 14)

labor, sends an exhibition of his work to Detroit this month which will go on view at the Hanna-Thompson galleries January 17.

* * * * *

On the same day the Gordon Galleries will open an exhibition of watercolors by Harley Perkins, art critic of the Boston Transcript and a member of the modernist group in Boston. This exhibition is eagerly looked forward to by the young artists of the city who have little opportunity in Detroit of viewing much representative modern work.—M. H.

WASHINGTON

There has recently been placed on view at the Phillips Memorial Gallery, in the little room set aside for transient exhibitions, what is announced as "a significant collection of pictures in oil and water color," comprising exclusively "American themes by American painters." This is the first of a series of exhibitions to be shown herein which will, it is understood, suggest "our limitless supply of pictorial subjects" and reveal the fact that we are "developing a fresh and native national expression independent of European influence." The artists represented in this initial showing are Winslow Homer, Gifford Beal, James Chapin, William Zorach, Preston Dickinson, Edward Hopper, John Sloan, Charles Burchfield, Charles Sheeler and Henry Mattson. The majority of these are represented by a single work.

* * * * *

At the Arts Club of Washington there is now on view a collection of water colors by Juan M. Arellano, supervising architect of the Philippine Government.

* * * * *

Two interesting exhibitions were recently opened at the Arts Club, one of pictorial photographs by Clara Suprell, the other of paintings by Jerry and Helen Farnsworth, who have lately returned from an extended tour abroad.

* * * * *

On January 10 at the National Gallery of Art here opened a special exhibition of paintings by the late John Ross Key, nephew of the author of "The Star Spangled Banner," and for many years a resident of Washington.

* * * * *

The National Gallery of Art has lately received a most valuable loan of paintings by great English masters, owned by Sir Charles Ross of Scotland, who is now making his home in this city. This loan comprises family portraits, and includes works by Raeburn, Reynolds, Lawrence, Romney, Lely and Hogarth and possibly a Gainsborough. The subjects represented are the lender's ancestors, and included in the collection is a quaint and interesting portrait of no less romantic personages than William Wallace and John Graham of Claverhouse ("Bonnie Dundee"). Both of these are naturally early works, presumably painted from life, and the names of the artists are not known. This is not only an interesting but an exceedingly valuable loan, and it is unfortunate that the gallery's quarters are so limited that the paintings cannot be more handsomely shown at the present time.

PROVIDENCE

The new year will be inaugurated at the Rhode Island School of Design galleries with a memorial exhibition of etchings, lithographs, pastels, etc., by Joseph Pennell, especially loaned for the occasion by Mrs. Pennell, who, by the terms of the artist's will, came into possession of all of his work which had not already been sold.

* * * * *

At the Providence Art Club three of the local artists will hold an exhibition of paintings and etchings, opening with a private view on Tuesday afternoon. John R. Frazier, head of the department of drawing and painting at the Rhode Island School of Design, will show some of his latest work, done chiefly at Provincetown, where he assists Charles W. Hawthorne in his summer school of art.

William H. Drury, also instructor at the School of Design, and at St. George's School, Newport, will show a group of etchings, and Miss Hope Smith, who specializes in landscapes in oil, will show views along the Maine coast and some Providence views.

CLEVELAND

Foreign paintings from the international exhibition at the Carnegie Institute, Pittsburgh, 156 in number, are now on view at the Museum of Art, and several of the galleries therefore will be in transition, as the King exhibition has been removed from Galleries IX and X. The new display will represent the most characteristic work of today's painters in Europe.

* * * * *

Again the print collection of the museum has been enriched, this time through the opportunities which Theodore Sizer, curator of prints, is having to secure rare examples of graphic art in Europe.

Mr. Sizer has just sent about a dozen purchases, among which are three prints from Schongauer's rare set, "The Wise and Foolish Virgins." These First, Second and Fourth Foolish Virgins, with the Fourth and Fifth Wise Virgins presented by the Print Club in 1922, make up half the Schongauer series. Mr. Sizer also secured a print of "The Griffin," a Schongauer print depicting a fabled creature, half animal, half bird. These will remain on exhibition through the month.

* * * * *

Several Cleveland watercolorists have chosen of their best for a one-picture representation at the Lindner gallery, with satisfying results. There is diversity in subject, manner, color and size. One of the brightest little pictures is Caroline Coit's "Flower Market, Venice" and one of the most somberly powerful the "Tornado," by Paul Travis.

* * * * *

The Guenther gallery is holding a two-week exhibition of paintings by William George Reindel.

Emery Gelfert, well known as a caricaturist and painter of portraits, landscapes and still life, has twenty-four oils and pastels on exhibition in the ballroom of the Woman's Club, 3535 Euclid avenue.

CINCINNATI

The Traxel Galleries will show until January 22 an exhibition of selected works by Harry Shokler of New York. The display will consist of his Provincetown landscapes and harbor views.

* * * * *

For one week at the Closson Galleries, Dr. Martin Fischer will hold an exhibition of his paintings. The display will be, in a way, retrospective, as he will show a few of his Mexican paintings and a number of his Taos landscapes.

A. W. BAHR
41 East 49th Street
New York
Early Chinese Paintings
etc.

FOR SALE
ARTISTS' RESIDENCE

Ten rooms, three baths, detached working Studio, two-car garage; three blocks from station; 33 minutes to New York; summer rental pays carrying charges; \$28,000. Terms.

WOODMERE, L. I.
Box C, THE ART NEWS
49 W. 45th St., New York

CONTINENTAL
ANTIQUE DEALER

desires connection with American wholesale or retail firm requiring antique furniture and small goods. Arriving shortly in America.

Address Box M,
THE ART NEWS, NEW YORK



PORTRAIT OF MISS MARIE NAGLE OF DUBUQUE, IOWA

By C. BOSSERON CHAMBERS

Recently completed

MINNEAPOLIS

Paintings in "a perfect blaze of color," etchings and watercolors by two modern British artists, Frank Brangwyn and Tom Mostyn, whose work is not often to be seen in America, have been brought to Minneapolis by Harrington Beard and may be viewed at the galleries at 66 Tenth street S.

BOSTON

Paintings by Charles M. Cox are now being displayed at the Copley Gallery. The exhibits consist of landscapes made at Gloucester the past summer or recently in Maine and New Hampshire.

* * * * *

An exhibition of sculptures by Paul Manship is now open at the Museum of

JULIUS BÖHLER MUNICH

Brienerstrasse 12, Munich, Germany. Cable address: Antiquitaeten Munich

THE LUCERNE FINE ART CO.

Alpenstrasse 4, Lucerne, Switzerland. Cable address: Rembrandt Lucerne

Schultheis Galleries
Established 1888
142 Fulton St., New York

Downtown Art Headquarters
CONVENIENT TO ALL SUBWAYS

PAINTINGS
Mezzotints Etchings
Frames

Old and Modern Masters
Paintings restored, varnished, relined,
cleaned by expert. References from
museums, dealers and collectors

O. ROUST
Studio, 150 East 34th Street, New York
Telephone Ashland 6749

SCHWARTZ GALLERIES

517 Madison Avenue
NEW YORK
PAINTINGS
ETCHINGS
ENGRAVINGS

Pascal M. Gatterdam

FINE PAINTINGS
6 EAST 39TH ST., NEW YORK

Early Chinese Art

IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF
Parish - Watson & Co., Inc.
44 East 57th Street
New York

N. E. MONTROSS

Works of Art
MONTROSS GALLERY
26 EAST 56TH ST.
NEW YORK

EDGAR WORCH

(formerly Ludwig Glenk)
Berlin, W. 8, Unter den Linden 31
ANTIQUES
Specialist in Chinese Art

W. Schnackenberg

PRIMITIVES
WORKS OF ART
OLD MASTERS

MUNICH
Georgenstrasse 7

Fine Arts, in Renaissance Court, and will continue for some weeks. The collections of this great artist's works include over thirty pieces, among them two marbles, a group of terra cotta portrait busts, another of bronzes of legendary and symbolical subjects, and some plaster pieces.

* * * * *

The exhibition of paintings by A. Frederick Kleiminger at the Copley Gallery, 103 Newbury street, makes a diversion from the cold seasonal storms in our northern city. The Rio Grande Valley in New Mexico provides the setting.

* * * * *

A portrait of Dr. S. W. Stratton, former director of the Bureau of Standards, Washington, D. C., and now president of the Massachusetts Institute of Technology, is given central position in the exhibition of paintings by Charles Bittinger opened recently at the Guild of Boston Artists, 162 Newbury street.

* * * * *

An exhibition of etchings by Anthony Thieme of this city is being held at the gallery of Grace Horne. Six others of Mr. Thieme's etchings have been accepted by the jury of the Arts and Crafts Society for exhibition at the society's rooms on Park street.

CHICAGO

An almost bewildering number of exhibitions are now being shown at the Art Institute, certainly enough to please the person seeking a variety of the best in the craftsmanship of the great artists. The Print Rooms have a remarkable exhibition of etchings and lithographs in Galleries 12, 13 and 14, on the main floor, showing work from Rembrandt and Van Dyck down to Whistler and Lepere, to the present day. The Antiquarian Society is showing in Hutchinson Wing a collection of Early American glass. In the Children's Gallery there is an interesting showing of the work of children of the Saturday Juvenile classes of the Institute school. On the second floor there is the remarkable Memorial exhibition of the paintings and drawings of Mary Cassatt; the vivid and colorful decorative paintings and drawings of Gjura Stojana; the notable marine paintings of William Ritschel; the romantic landscapes of the French painter, Rene Menard; the rare and valuable loan collection of classical sculpture; and the up-to-date paintings of the Modern School shown in the Arts Club Gallery. Nearly all of these will be open to the public until January 24.

EDOUARD JONAS of Paris INC.

ART EXPERT TO THE FRENCH GOVERNMENT—3 PLACE VENDÔME, PARIS

PICTURES • WORKS OF ART • TAPESTRIES

9 East 56th Street • New York

C.T. LOO & CO.

34 Rue Taitbout • Paris
559 Fifth Ave., New York

Chinese Antiques

c. o. s.

Branches
SHANGHAI • PEKIN

TON-YING & CO.

CHINESE ANTIQUES

Archaic Bronze, Pottery, Paintings
and Stone Sculpture and
Jade Carvings

AT THEIR NEW
GALLERIES

5 East 57th Street

Third Floor
NEW YORK CITY

Paris London Shanghai

BRUMMER GALLERIES

WORKS OF ART

27 East Fifty-seventh Street
New York

203 Bis Bd. St. Germain, Paris

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of portraits by Leonobel Jacobs, until January 15th. Exhibition of paintings by Fred Tye, Pauline Williams, and Van Alk, January 17th until February 1st.

Anderson Galleries, Park Ave. and 59th St.—Exhibition of tempera paintings by Richard Wyndham, January 15th until January 22nd.

The Arden Gallery, 599 Fifth Ave.—Exhibition and sale of old furniture, textiles and other objects collected in Italy and France by Ruth Teichner Costantino of Rome, until January 29th.

The Art Center, 65 East 56th Street—Exhibition of sculpture by modern artists. Exhibition of watercolors and sketches by Ivan Mestrovic, Ferdinand Hodler and others. Exhibition of photographs. Exhibition of the stage as existed in London in early half of the XIXth century, January 19th until January 29th.

The Artists' Galleries, 51 E. 60th St.—Exhibition of Americana by Molly Luce until January 15th.

Babcock Galleries, 19 E. 49th St.—Watercolors by Stan Wood, until January 15th. Exhibition of paintings and tempera by Frank Hermann, January 17th until January 29th.

Bonaventure Galleries, 586 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of wood cuts by Gordon Craig, Print Gallery, until January 31st.

Butler Galleries, 116 E. 57th St.—Exhibition of Spanish, Italian, French, Chippendale, Colonial mirrors of the XVIth, XVIIth, and XVIIIth centuries, through January.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern artists. Special exhibition of paintings by Yasuo Kuniyoshi, beginning about the middle of January.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings and watercolors by William Schulhoff, until January 23rd.

F. Valentine Dudensing, 43 East 57th Street—Exhibition of paintings by Henri Matisse, until January 31st.

Durand-Ruel Galleries, 12 East 57th Street—Retrospective exhibition of paintings by Claude Monet, January 8th until Jan. 31st.

Ehrich Galleries, 37 E. 57th St.—Exhibition of Old Masters.

Ferargil Galleries, 37 E. 57th St.—Exhibition of American sculpture. Exhibition of watercolors by Ernest Lawson and Lars Hoffstrup, until January 24th.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of portraits by Karl Schenker, January 15th until February 10th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by Ellen Emmet Rand and Lilian Westcott Hale, until January 15th. Exhibition of sculpture by Paul Jenevein, January 20th until February 2nd. Exhibition of paintings by Walt Kuhn, January 20th until February 9th.

Guttmann Galleries, 33 W. 58th St.—French and English miniatures, XVIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings, drawings and watercolors by Childe Hassam, until January 22nd.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Paintings by Ryder, Chapman, Robertson, Pfister and others, also bronzes and etchings by Ryder and Peyton, until January 15th.

Intimate Gallery, Park Avenue and 59th Sts.—Exhibition of paintings by Marin, until January 15th. Exhibition of paintings by Georgia O'Keeffe.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 683 Fifth Ave.—Exhibition of etchings by McBey, Briscoe, Griggs, Bone and Cameron, until January 31st.

Thomas Kerr, 610 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings by Heimelman, beginning Jan. 20th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of Siamese bronzes beginning January 10th.

Knoedler Galleries, 14 E. 57th St.—Exhibition of early German and Italian engravings and woodcuts, January 11th until January 29th.

Exhibition of French art in the last fifty years, January 17th until January 29th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of drawings, lithographs and drawings by Daumier, Latour, Lautrec, Forain, Guys, until January 22nd.

The Lexington Gallery, 160 Lexington Ave.—Exhibition of Indian portraits and designs by Anita Ahlberg, January 17th until Feb. 17th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters. Exhibition of French landscapes by Ashton Knight, during January.

Lewis and Simmons, Hecksher Bldg., 780 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Exhibition of paintings by a group of Mystic, Connecticut, artists, and drawings by F. Lewis Mora, N. A., until January 17th. Annual exhibition of thirty paintings by thirty artists, January 11th until January 31st. Watercolors by John LaValle, January 18th until January 31st.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

H. Michaelian, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of portraits by Millie Brush Frederick and landscapes by H. M. Rosenberg, until January 22nd.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by Charles Hopkinson, until January 15th. Exhibition of paintings by F. Edwin Church, Jan. 17th until Jan. 29th.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Merton Clivette, January 11th until January 29th.

New York Public Library—Print Gallery: Mary Cassatt—Memorial Exhibition, Gallery 316: Selections from the Isaac Greenwood Collection and the Seymour Haden Collection (gift of E. G. Kennedy).

Our Gallery, 113 W. 18th St.—Exhibition of American Marines.

The Potter's Shop, Inc., 756 Madison Avenue—Exhibition of American pottery.

Pratt Institute, 215 Ryerson Street, Brooklyn—Exhibition of watercolors by J. Olaf Olson, until January 22nd.

Ralston Galleries, 730 Fifth Ave.—Exhibition of Leo Pektonius, beginning January 15th.

Rehn Galleries, 683 Fifth Ave.—Exhibition of paintings and drawings by Leon Kroll, until January 22nd.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters. Loan exhibition from El Greco and Rembrandt to Cezanne and Matisse, January 15th until January 29th.

Schwartz Galleries, 617 Madison Ave.—Exhibition of old and modern etchings.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Exhibition of Gothic art, XVIIth, XVIIIth and XVIIth century paintings and XVIIth century French furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Exhibition showing the development of the art of "Stained Glass Painting," from the XIIth to the XVIth century.

Van Dieman Galleries, 21 E. 57th St.—Exhibition of paintings by old masters.

The Whitney Studio Club, 14 W. 8th St.—Exhibition of paintings and drawings of women by men, until January 22nd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of drawings and watercolors by Constantin Guys from the collection of Baron Napoleon Gouraud and exhibition of Louis XVI boiserie, together with XVIIth century furniture and paintings, until January 30th.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 684 Fifth Ave.—Exhibition of selective examples of American and European masters.

ROBERT C. VOSE

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE Carved Frames

559 Boylston Street

BOSTON

Copley Square

DUDENSING Galleries

PAINTINGS of DISTINCTION

45 WEST 44th STREET

NEW YORK

Scott & Fowles

ART GALLERIES

c. o. s.

680 Fifth Avenue

Between 53d and 54th Streets

NEW YORK

YAMANAKA & CO.

680 Fifth Ave., New York

c. o. s.

WORKS OF ART from JAPAN AND CHINA

c. o. s.

London
Osaka
Peking

Kyoto
Boston
Shanghai

Arthur Tooth & Sons, Ltd.

155 New Bond Street, London

c. o. s.

Fine English Portraits
Modern British
and French Art

Wildenstein & Co.

INC.

High Class

Old Paintings

TAPESTRIES

WORKS OF ART

Eighteenth Century

FURNITURE

647 Fifth Avenue New York

Paris: 21 Rue La Boetie

Durand-Ruel

INC.

NEW YORK

12 East 57th Street

c. o. s.

PARIS (8^e)

37 Avenue de Friedland

French Masters

of the

XIXth AND XXth CENTURY

647 Fifth Avenue New York

Paris: 21 Rue La Boetie